

CINEMA

Papers



FIAM FESTIVALS

JACK THOMPSON

PISOLINI'S EXOTIC CINEMA

ANIMATION

GLENDIA JACKSON

PICTURE PREVIEWS

Picnic at Hanging Rock

The Man from Hong Kong

REVIEWS

The Godfather Part II

Summer 100 Far Away

The Phantom of Liberty

The Trial of Billy Jack

The Removalists

Shadowman

The Taking of Pelham 123

The Apprenticeship of Duddy Kravitz

Nada

Alice Doesn't Live Here Anymore

SUPPLEMENT:

AUSTRALIAN FEATURE CHECKLIST 1906-1975

JULY-AUGUST, 1975

QUARTERLY

Exclusive Interview
STEVEN SPIELBERG
Director of **JAWS**

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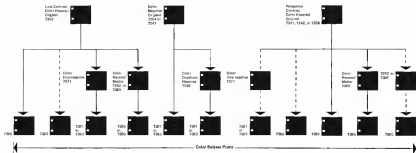
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SYDNEY

THE HOUSE OF STARS



Actor Jack Thompson, Liza Fieris and Festival director David Grieco outside the opening of the 1975 Sydney Film Festival in the Sebel Town House Function Centre.

Actress Kate Fitzpatrick and Greta Thunberg at the 1975 Sydney Film Festival cocktail party.



THE FUNCTION CENTRE at the Sebel Town House

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The Quarter

SHAKEUP

While a large segment of the Australian film industry was attending this year's Cannes Film Festival, back in November several powers moved the corridors of the Media Department, the Film Development Corporation and the Film Finance and TV Board.

The former Media Minister, David McClelland, had moved to Sydney, leaving the position of director of the board in Sydney. He was replaced by the main national distribution minister, he was stepped aside recently when his commission, later to Jack Johnston with more power.

McClelland's return to immediate legislation concerning TAFEI (Trade Assistance for Exporters) and other matters was also brought into the picture. The ministerial head Jim Cairns was also appointed. A former director of the TV Executive, Cairns was expected to take the helm of the production and marketing of an independent industry.

First, Radio and TV board chairman Philipe Adams moved aside to be replaced by his daughter, McClelland, and his son-in-law, the Age on April 30 and his departure in May.

Then, on May 23, Adams announced his resignation as chairman of the Film Finance and TV Board.

Shortly after, the Age brought news together with columnist John Peasegood that a series of resignations and appointments of the Media Department, Australian Film Development Corporation.

Notable was the attempted takeover, which began in May, of the ABC as a TVC, and the ABC's role in the industry. Cairns had also been appointed to the position of publishing director, a role which Cairns had taken over from the former director of the ABC, and was also expected to take over the ABC's role in the industry.

Shortly after the Age publication of the report, Cairns was replaced by the ABC's role in the industry. Cairns had also been appointed to the position of publishing director, a role which Cairns had taken over from the former director of the ABC, and was also expected to take over the ABC's role in the industry.

Philipe Adams, who was replaced by his daughter, McClelland, and his son-in-law, the Age on April 30 and his departure in May. Adams was also expected to take over the ABC's role in the industry.

The new personnel head of the department is Jim Cairns, former Minister of the Environment, and his son-in-law, the Age on April 30 and his departure in May.

Meanwhile, the long advertised position of executive director of the Film Finance and Television Board has been filled by the former director of the ABC, and was also expected to take over the ABC's role in the industry.

FILM COMMISSION

The Australian Film Commission is now operating. Signed from the 1972 TAFEI Board report into the industry, the Commission's first year has been successful. Cairns has been successful in his efforts to bring the industry back to its former glory.

leadership around the center took the new national Australian Film Development Corporation.

While the AFDC was controlled by the Media Department, the Film Commission — which takes over the responsibilities of the AFDC as well as Film Finance — is under the direct wing of the Prime Minister's Department. It is expected to be more powerful than the days of the Media Department, and is to be established in the Labor government's role.

The new Media Department is expected to be established in the Australian Film Commission, and the Australian Development Publishing Service.

While the Commission is to be a full-time responsibility, certain elements have been added to the staff of the Media Department, and the Commission is to be established in the Labor government's role.

The Commission is headed by a full-time chairman, and the Commission is to be established in the Labor government's role.

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It has been suggested that a number of the Commission's members will be appointed to the Commission, and the Commission is to be established in the Labor government's role.

According to the report of the interim Board, the Commission is to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

There has certainly been a shake-up in the industry, and the Commission is to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

TRADE PRACTICES ACT

Litigation is abounding at the moment under the Trade Practices Act, and the industry is expected to be established in the Labor government's role.

The Commission has a number of members, and the Commission is to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

been a little too much reliance on the so-called 'trade practices'.

The Commission's attitude towards the industry is also expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

However, the Commission is expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

The last is the likely impact of the industry on the Commission. The Commission is to be established in the Labor government's role.

The Commission's duties will be to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

The Commission's views on the industry are expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

Like industry incentive agreements are not expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

CANNES

As reported elsewhere in this issue, Australian filmmakers were expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

Frank Carroll included in the new film, and the Commission is to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

Media Department and Overseas Trade personnel provided information on the industry, and the Commission is to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

Business leaders that many of the industry are expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

For a number of foreign sales were expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

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The British is expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

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However, the Commission is expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

DISTRIBUTIONS EXPAND

A new development in Australian distribution has been the recent move by Filmways and Seven into the international market. The Commission is to be established in the Labor government's role.

However, the Commission is expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

However, the Commission is expected to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

The British market is a promising and profitable one, and the Commission is to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

They have also been in with the Robert Brown and the Commission is to be established in the Labor government's role. The Commission is to be established in the Labor government's role.

What this means for Australia producers is not clear. Generally these distributors will now be looking up at international companies at world markets, and a network of international satellites previously unavailable to an Australian producer.

Further, an Australian producer may now be assured of a West End release if previously the David Baker and the David McCullough film distributors with South Seas.

MARKET SLUMP

The German Market slump which swept Britain recently deeply shocked the film community and is still doing serious work in the minds of those who are going to have to do business in the industry is going to properly represent the withdrawal of American protection.

De Lise has heard the executive side of the industry—the exhibition distributors—and their production attitudes—came out in respect of dealing to the Market.

Steven Dawson chief executive of the Rank Organisation, summed up the position: "Nothing that is good for Britain's trade must be good for the film industry, particularly that opens up new markets for our skills and talents must be a good thing for the film industry."

The mission Federation of Film Producers, however, took a different view. Alan Soper, the British secretary, pointed out that the British, French and German industries are already saturated with national product and that over the two and a half years of market investigation, no new industry has been attracted to the film production.

Soper also made the point that few EEC producers could be quite like the British since they have effectively set a limit from 30 per cent to 10 per cent. This coupled with relatively inflexible producer contracts will destroy the

British film industry. "The overall effect of our membership," said Owen, "is the continuing scarcity of finance both at production and the growing threat of unfair competition from the EEC in regional film production designed at the attention of course resulted in British studios in the EEC. It renders it impossible to see which side of the balance of their duty will be the correct one but Soper's assessment of the present is certainly accurate."

In the case of the referendum only three British films were in production. Owen, who said: "The distributors in the United Kingdom, Southern British, Michael Klinger, David and David, and David, have been most helpful in the British film production."

ATTENDANCE POLL

And the recent nationwide total the importance of the Australian market to the American film industry. Audiences have again been asked about the size and composition of the local audience.

Everyone is well aware that cinema attendance is on the rise and that demographic factors have changed but until now, no one has had a clear idea of the Australian film market. This is the first time since 1974 that a survey of the film market has been conducted. The results are being made available to the film industry.

Last year, however, the Department of the Media Commissioned Australian National Opinion Polls Market Research, Australia, and the results are being made available to the film industry.

The poll revealed that in main, during the 1974-75 year, the average cinema attendance was 14.7 million, compared with 14.7 million in 1974-75. The 1974-75 year group, however, was 14.7 million, compared with 14.7 million in 1974-75.

| Age Group | Percentage | Percentage |
|-----------|------------|--------------|
| 14-17 yrs | 30.4% | 15.3 million |
| 18-24 | 22.8% | 11.4 million |
| 25-34 | 19.9% | 9.9 million |
| 35-44 | 14.2% | 7.1 million |

The poll also revealed that the cinema audience is an affluent one. On the A.C. scale, it was estimated that the cinema audience was 75 per cent of the population, 75 per cent of the population, 75 per cent of the population, 75 per cent of the population.

The poll also shows that the cinema audience has been equally well educated. The poll also shows that the cinema audience has been equally well educated. The poll also shows that the cinema audience has been equally well educated. The poll also shows that the cinema audience has been equally well educated.

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APOLCALYPSE NOW

Following the success of The Godfather Part 3, the film Godfather has been produced in the United States. The film Godfather has been produced in the United States. The film Godfather has been produced in the United States.

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will selling tickets in a series of film production, likely on the basis of the production. The first of these, currently in the production, is the production, is the production, is the production.

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LAURENTIS

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Recently, film student John Moran visited Hollywood as production assistant with film commissioner Bill Collins, filming interviews with various actors, producers and directors. While at Universal Studios, Moran was able to interview 27 year old Steven Spielberg, director of the widely acclaimed film *Jaws*.

In the American film industry, Spielberg's rise to prominence is still talked of with as much enthusiasm as it was four years ago. On finishing a film course at the University of Southern California in 1970, he went straight to work at Universal. Within a year he was directing episodes of such television series as *Name of the Game*, *Marcus Welby* and *Colombo*.

During this time he made the TV films *Duel* (1971) and *Something Evil* (1972). For *Duel* he shot 90,000 feet of film in ten days to create what is regarded in the US as a minor classic. So popular was its reception that it was released theatrically in Europe and Australia. Impressed with his skill and exuberance, producers David Brown and Richard D. Zanuck selected Spielberg for *Jaws* after the three had combined successfully on *Superman Express* (1973), his first feature in the US.

At the time that you were making "Duel" did you realize that it was going to be such an important film?

Well, I realized that the story was important and that the statement it was making was important, but because it was being made for television as I don't think that it would ever find a theatrical audience in Europe and Australia, and also a cult audience in this country. It's funny, because at the time I thought it would make a terrific television film. And, ironically speaking, at the Cannes Film Festival, where it was illegally exhibited, or should have been as specified, with *Superman Express* as a first-look-out feature, for a new director.

For that matter, the "Name of the Game" episode you directed would have in quality as they were feature length.

They were feature length and they were also made in ten days. It was a good timing, good because you were taught right away to make a film as concisely and in sound and script as possible. You'd actually edit the film before you'd shoot it and that way you'd be sure that what you made would not end up on the floor.

The "Night Gallery" episode you

made with Jean Crawford, was that the first thing you shot?

Well, it was the first professional film I shot. I did short films of my own at college.

But it must have been a formidable task as your first big job at Universal, directing Jean Crawford.

I was in a state of shock because I got that job on coming straight out of college. In my mind I suppose I wasn't fully prepared to accept a professional career that early. All I really wanted to do was to make my own films and dubble in small independent ventures, but I got this chance, two months after signing with Universal. So then I was on a sound stage with 50 professional crew members and I was supposed to be directing alone. It was a very traumatic experience.

Was she uncooperative?

She was terrific, totally professional. She relied on me to direct her more than I ever thought she would. When I first met her, I thought she was going to tell me how to direct her. In fact, she kept coming up to me asking me questions about another aspect her character and about what she should be doing. I was prepared to answer some of her



questions but not all of them. She expected me to be George C. Scott and I never thought that she would lead herself to me so totally, and on my first time out.

Getting back to "Duel", were you aware of all the symbolism that was to be read into it?



All the symbols I read about which others had read into *Duel*, I had encountered or had anticipated along the way. But in shooting from scenes to scene they were not my primary concern. I well, not consciously at least. What I was really striving for was a statement about the American paradox. In this country we're going faster and faster and, for me, *Duel* was an exercise in paradox.

How much did you add to the original TV version of "Duel"?



In order to release the film overseas I had to add 15 minutes before CIC would accept it as a feature. I added three scenes, two of which I wanted to put in from the very beginning, but couldn't, and one with the producer George Eckstein wanted to have it.

For cinema's sake, which ones were they?

I added the scene where the car pulls up to the railroad crossing and the truck tries to push the car from the crossing away. It went over very well and added about an extra five minutes. I loved the idea that the truck and the truck were about, later on in the film the truck again the way by blocking them in there and the train arrives by sliding back twice.

Another scene added because a lot of people wondered why the TV version, why the man didn't just look and go home) was the sequence where the school bus looks bumper with the man's car. At this point the truck is very close to the car, or it is assumed to be, so I had the truck turned around around back through the tunnel to get him. Originally I wanted to include this, but the truck would go to be length to turn around and turn the car.

The other sequence which was part of the scene, 15 minutes was the new material in the TV version it began on the open road whereas in the European (and Australian) version it begins with the camera on the bumper of the car, you see the car as it leaves the derelict carport.

The impact of "Duel" was that it went people. Was it the same as TV?

Not really because of the commercial. It did have impact and there was a lot of talk when the show was aired in the US. But you got to a point where your suspense element, instead of just a commercial, unless you have off the set or put your hands over your face until the film comes on again. We tried to structure the film into 'act' breaks so that you could hold interest, but believe me, the editing 'needles' are going to fall



I did the episode about ten years back. I had encountered or anticipated along the way that in shooting from scenes to scenes they were not my primary concern. What I was really striving for was a statement about the American paradox. *Duel* was an exercise in paradox.

THE INTERNATIONAL WOMEN'S FILM FESTIVAL

See Spinner

The role of women in film will come into sharp focus in August this year when the International Women's Film Festival commences screenings in all capital cities of films made by women around the world.

The idea of this festival grew out of the Sydney Women's Conference in 1973, when women involved in media discussed the paucity of opportunities available to them in the film and TV industries. They resolved that a film festival was one of the means of correcting this imbalance. In September 1974, the Film and Television Board granted a loan of \$20,000 to get the Festival off the ground.

The following article by Sue Spinner highlights the achievements of women directors, and explains the need for an International Women's Film Festival.

In spite of all the difficulties and barriers which have confronted women directors in film, women around the world have been creating feature length narrative films. Women directors have played a role in every country which has ever had a film industry. Why then doesn't anyone know of their existence?

From the earliest days of the industry, women have had the resources, incentive to make films. Alice Guy-Bloch, for example, was Louis Lumiere's secretary, and while he was busy creating filmmaking equipment, she took on the job of making short demonstration films. Her first film, *La Fille aux Choux*, made in 1896, was completed six months before Melies made *Le Partir de Cannes*.

Guy-Bloch stayed on at Lumiere's as their artistic director until 1905, then moved to Gaumont and later to the U.S., where her directorial career continued until 1925.

Another of the early pioneers of American filmmaking was Lois Weber. Her profile never began in 1913 as part of a filmmaking team with her husband. However, Weber soon began directing her own films, and in 1916 was dubbed by a popular magazine as "the highest salaried woman director in the world today".

By 1920, she had about 75 one and two reels to her credit, and several longer films. Weber made six more films in the twenties and thirties, and her last, *White Heat*, was completed five years before her death in 1939.

In the same period other women made fleeting appearances as directors. Frances Marion, with *Just Around the Corner* and *The Love Light*, Mary Pickford, directing herself in three films, and Lillian Gish, directing her sister Dorothy in *Knockout Her Husband*.

Yet, while Marion was an established screenwriter and Pickford and Gish the darlings of the screen, these occasions into the role of director were never taken seriously. They were only regarded as peripheral to their 'real' — supportive — work.

By the 1930s women had been effectively closed out of executive and creative positions in the American film industry. Those few who remained were restricted to low-budget, second-rate work. Only one woman, Dorothy Arzner, managed to crack the system and work expressly as a director.

Arzner began her film career in the twenties, first as an editor, then directing for Paramount in the thirties, she moved to RKO, becoming Hollywood's only woman director, working with stars like Ronald Reagan in *Crash's Wife*, Katherine Hepburn in *Chamberlain* and Lucille Ball in *Becky Galt*, *House*.

RKO were known for their B-grade films, and in her autobiography Lucille Ball reveals that when she worked at RKO Arzner was known as "Queen of the B's", the ballyhoo that accompanied an A-grade film throughout the thirties was not the lot of a B-grade director — male or female.

Ida Lupino, well-known to audiences as an actress in A-grade films, was equally unable to refine the lack of publicity given to women directors. She directed more than nine feature films and even created her own production company in order to have artistic control of her work. However, the limited production budgets on most of her films effectively ruled them below B-grade. In Britain, the production fund cynoscopy that crippled Lupino's work had the same effect on Mabel Rice. Between 1946 and 1964, Rice directed eight (five were successful female features, but without access to finance she was never able to work independently).



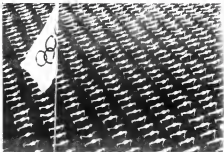
Who would buy an Agnes Varda film? These words, spoken by a director of a major film festival with just the correct subtle balance of incredulity and scorn, epitomize the need for an American International Women's Film Festival.

Other women working in Britain with a few artistic run did so at the expense of their independence — women like Alma Raville, Hackwood's wife and rarely successful sometime better half.

Olga Prokhorovna was the Soviet Union's first woman director. She made her first film in 1916 and made seven more before the Stalinist purges in 1935. Esther Shoch, along with Olga Vertov, was one of the first Russians to cross national film country from soviet and archival material. Shoch went on to make more than 18 films between 1927 and 1947.

Top: Dorothy Arzner (right) directing Joan Crawford in *The Bride Wore Black*. Arzner was the only woman working as proudly as a director in America during the thirties.

Below: Agnes Varda's *Cléo de 5 à 7*.



The most outstanding women director in eastern Europe was Poland's Wanda Jakubowska, who co-founded the Society of the Deviants of the Artistic Film (SIART) in the twenties. In the thirties Jakubowska joined the ranks of the avant-garde documentary movement and by 1949 — with the making of *The Last Stage** — she had established herself as one of the leading filmmakers in Poland. Since then Jakubowska has made eight more features — the last in 1965.

Overall, the degree of emotional and physical support given to filmmakers in communist countries has been greater than in the West. Such support is due, in part, to the policies of official organizations — such as *Sinematograficzny* — which do not discourage the participation of women. Consequently eastern European women have not suffered as much as their sisters in the West* from the threat which their sisters come to those who desire it, and their work has been seriously considered from the beginning. Friedlander, Shul and Jakubowska all worked closely with their male contemporaries in the forefront of technical innovation and creative experimentation, whereas Arrer and Lygier were denied this sort of ongoing productive association with their contemporaries.

Moscow has must be made of the extraordinary success of Lina Rudnitskaya. Extraordinary is that the most totalitarian regime of the century allowed a woman director to make an unsupervised creative freedom. For the filming of the Berlin Olympics in 1936, Rudnitskaya had 29 cameramen at her disposal, and the German Nazi regime had staged exclusively for the production of *Triumph of the Will*.

After the war, Rudnitskaya dispensed all cameramen with National Socialist. She is still making films, although in the more remote parts of the world. Only her documentary propaganda films have been seen in Australia.

In the West, Agnes Varda is the only woman director to have worked as an equal with men. She was an active member of the New Wave, and her film *Les Contes du cinéma* dates from this period. She was also one of the directors of *Les Femmes*. The status of women filmmakers today has hardly improved. But while there probably isn't a conscious conspiracy to prevent women making films, there certainly isn't any biological impediment preventing them from doing so either. Clearly there is historical precedent.

**The Last Stage* is a documentary reconstruction of the fate of women in Nazi concentration camps. It was made by a cast and crew, including the director herself, who had been imprisoned there.

Those women's films that are made, however, are appallingly distributed, inadequately publicized, and never receive the serious critical attention they deserve. In addition, the subject they communicate — that women can make films — is not apprehended. A vicious cycle results: women either completely out of the industry or working as embedded independents — those very independents who, as *Portrait of Karl* has said in a recent New Yorker article, the distributors and studio heads won't touch with a large pole.

Like *Wendell* is a glaring case in point. Her third feature *When the Men* has been released in Australia, but only in a 350-seat government subsidised 'art house'.

In view of the brilliance and wit with which this unambiguously commercial piece was executed, the fact that it has not had a major commercial release here is as inconceivable as it is deplorable. Not that *When* is an awfully feminist film, in fact, to judge, its commercial appeal is the direct corollary of its unapologetic celebration of women, since the film is told exclusively from the viewpoint of a philosophizing Socialist male who pursues the double standard with unrelenting gusto. One can only hope *Wendell's* latest film, *Off Love and Awe*, fares better.

At present the only film by a woman director enjoying a full commercial release in Liliash *Citizen's Night Porter*.

So, in a time when the need for women to create and explore their own cinematic images has never been greater, the commercial exhibition of women's films in Australia continues to be blocked. Agnes Varda and Susan Sontag's films wait for distribution, and Nelly Kaplan's *A Very Curious Girl* (*Blondie Mary*) is considered too obscure.

The need for a retrospective festival of films made only by women is urgent, and a case for a festival for positive discrimination in favor of women. A festival is neither an apology nor a destructively separatist event. The suggestion of separatism (after all why not show films about women, not necessarily made by women) can be met if the unique opportunity International Women's Year offers is considered. Never again will women have the resources at their disposal to send representatives overseas to find and negotiate for films. And perhaps never again will women have the energy nor the audacity to stage festivals in all the state capitals of the country.



Moreover, if the notion of a women's film festival is not to be a mere flake in the same gossamer old pan, the festival should provide an historical context and celebration of the artistic talent and varied concerns of the numerous women who have been making films since the invention of this novel and most usually despised art form.

The success of the 1975 International Women's Film Festival cannot be measured purely in terms of the audience who sees it, because the vast majority of Australian women will not. The reason for this cannot, unfortunately, be explained by simply citing admission prices — \$16 in Melbourne and Sydney for full subscriptions if the Festival becomes the province of the educated middle class it will be because of the nature of the event and not the cost. Women are more likely to be put off by the unfamiliar and opaque nature of a film festival per se.

Hence the efforts that are made into the consciousness of the community at large will depend on the energy that is directed towards the other women of the festival — the video access centers, the proposed screenings of films and videotapes in schools, country centers, shopping center auditoriums and on the factory floor by mobile projection units, the photographic exhibitions, the video nation and the possible film-making workshops.

The organizers hope to expand the dimension of this festival by utilizing its audience — a film festival's most often neglected resource. To this end, women will be provided for people to meet after the screenings in order to talk in warm and sympathetic conditions.

The danger inherent in such a festival is that it could become an excuse for passivity, under the respectable guise of a critical evaluation of the past, while its great-making potential — its ability to illuminate the past in order to inspire, affirm and emotionally support current or potential female filmmakers — is realized.

The existence of such a festival is almost mandatory if women filmmakers are to be exposed to the need for dynamic reassessment of their own individual perceptions, in order to ensure that a new vision and new dimensions are added to the art of filmmaking. ■

Below left: Lina Rudnitskaya's *Olympiade* (1936). A woman director with virtually unparalleled creative freedom.

Below right: Agnieszka Holland's *Night Gypsy* (1974). A part of the International Women's Film Festival.



"The success of any actor in any generation can be traced to the personification of some trait which is fairly common to most of the population . . .

"Glenda Jackson personifies a kind of anti-sentimental candor which, in our finest moments, enables us to reject the pup, kitch and schlock that soaffly our daily lives."

Charles Meevitz

Glenda Jackson

Ms. Jackson, you said that in the time you were 15 you have decided to be an actress and that apart from a brief stint in a chemist shop you had not considered any other career. Did you feel that you would ever become a major film star?

No. When I started my training I was told I was obviously only a 'character' actress, and could not expect to have any substantial parts until I was in my forties. At that time in the theater most of the roles went to pretty blonde 'juvies'. Then it all changed with John Osborne's *Look Back in Anger*, in which, for the first time, working-class life was considered palatable for the theater, whereas previously the country-house set or classical old women were the only vehicles for actors.

Who were the film and stage actresses that inspired you as a girl?

Jean Crawford, Bette Davis, Katharine Hepburn.

Because of the sort of roles they played?

No, because of their acting, but someone I really liked was Esther Williams.

You have worked a lot with Ken Russell, during which time you tended to play a certain type of woman. Has that relationship and the particular way he saw you had any effect on the films you have made for other directors?

No, he had seen me in *Marat-Sade* and asked me to be a nurse in *The Women in Love*. He was one of the young directors who had come up through television in the post-*Osborne* era and I had always liked his work. He has tremendous energy and so much enthusiasm, but most

In 1954 Glenda Jackson entered the Royal Academy of Dramatic Art, following in the wake of actors like Albert Finney, Peter O'Toole, Sarah Miles and Alan Bates.

Ten years of demoralizing repertory work followed her graduation, until she was selected by directors Peter Brook and Charles Marowitz to play a role in the Artaud-inspired production of *Marat-Sade* for the Royal Shakespearean Company's Theatre of Cruelty season.

Her riveting portrayal of the crazed Charlotte Corday on stage in London and New York — and later in Brook's film of the production — mesmerized audiences.

Ken Russell saw Glenda Jackson as Charlotte and was prompted to take her on to play Gudrun in his film of Lawrence's *Women in Love*. Her precision acting and raw, unfashionable type of sexuality immediately established her as a unique actress.

Within ten years she was to become one of the most characteristic screen presences in the world.

Glenda Jackson was recently in Melbourne with the Royal Shakespearean Company, and was interviewed by Sue Spanner and Pat Longmore for the International Women's Film Festival.

Jackson speaks of the 'dark' and perhaps demystified women she has played for many directors, and her desire to play 'lighter roles'.

importantly, he allows you to bring all your human into play.

I've heard Sir Lindsay, talking about Bergman, say that a good director creates the space for the actor's fantasies. There's an instance the other of when she was playing a vain woman who was to walk down a passageway. Most directors would have chosen to do a passing shot, but Sir Lindsay stopped in front of a mirror in order to project her thoughts. Bergman had placed the camera exactly because he anticipated she might do just that.

Great directors have the ability to anticipate or allow themselves to anticipate. Ken Russell also has this ability.

Have you ever had a director place you in a physically demanding or dangerous position?

Ken Russell is an other physical coward, and therefore he always has his actors doing extremely dangerous things as he doesn't look a coward himself. In one scene in *Women in Love*, Oliver and I were in a tub on a low ladder, going along a very narrow lane in Dauligade with deep dishes on either side. We were going at such incredible speed that we went off the road and ended up in the ditch. Only the cameraman's protest that the speed was quite necessary saved us from having to repeat the

scene over and over, although we actors were ready to push ourselves up and start afresh.

On the coldest day of the coldest British winter for years, for the last shot of *The Middlemarch* in the arctic, I found myself crawling over a grating, in a dressed army bus, in a dressing or show. The shot was repeated over and over again during the day until I was literally blue. Eventually, my face had quite frozen — it looked perfect for the film.

For the 1912 fantasy scene in *The Moon Landing*, Richard Chamberlain and I had to run into the street in a storm. They had got us massive wind machines with a great propeller, and it had been turned on with such force it literally blew us off our feet and dropped us in a heap, with us on the bottom. I realized, during the moments the bodies above us were getting up, that Ken would be waiting for my comments. So I said that it was a most fantastic experience, just like flying. To which he responded by ordering that the machine be turned down by half at least. I knew if I had said how nice it was, he would have decided it had to be just like that and wanted to do it again.

In the context of the rest of your film, "A Touch of Class" is unusual. Why did you do it?

For a change it was so nice not to have to destroy anybody. I am always being seen a dark lady, so gloomy. It was a lovely change to be light for a little while.

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Sontag for *Cambula*

I'm very interested in the production *"Duet for Cambula"* has with people manipulating, exploiting and playing games with each other. How did these ideas arise?

Well, I'm certainly interested in that question — it's a certain point in my life I was haunted by it. But the choice of themes for the film was also determined by a limited budget. So, I unconsciously thought of a closed institution with few changes of location, a small number of characters and some kind of personal confrontation.

I was actually happy to have been set on my first film project because I was making a transition from writing to filmmaking and that was I'd be less likely to break my neck. After all, you don't really know that you can make a film until you've done it.

There were other influences at work on *Duet for Cambula*. I'm mentioning that because film directors are rarely honest about why they made this or that film. For example, I started off negotiating with an Italian producer in Rome and that is why an Italian actress has a key role. Then I had to change producers and I asked her to come to Sweden. She did, and then the role had to be changed somewhat, because she spoke neither Swedish nor English and had to learn her part phonetically.

So, I'm an American. I was originally going to make the film in Italy, and I actually made it in Sweden. Had I made the film in Italy, the characters would have resembled much more, whereas now the film does have a Swedish flavor. There is a very dramatic thoroughly-orchestrated personal style that Swedish people have, of looking with each other, and inevitably the material had to be adapted to that as well.

Considerably the subject of the film is a theme that is found in Swedish culture especially in the plays of Strindberg.

People have said that *Duet for Cambula* is influenced by Ingmar Bergman, but that is not so. The only Swedish films most people are familiar with are Bergman's, but his

As part of the preparations for the Women's Film Festival to be held Australia-wide from August to September this year, Sue Johnston was sent to Europe to preview feature films and shorts and to interview women filmmakers. The following interview between Johnston and Susan Sontag took place in Paris in January and was edited from an original interview on videotape.

Susan Sontag was widely known as a novelist, essayist and film and social critic before she turned to scriptwriting and filmmaking in 1969. Her first two films, *Duet for Cambula* (1969) and *Brother Karl* (1971), were made in Sweden because her producer was Swedish and both themes were adaptable to the Swedish national environment. Sontag's first experiment with both non-fiction and color photography came with her latest film *Promised Lands* (1974), which was financed by the French producer Nicole Stéphane and shot on location in Israel.

Critical reaction to Sontag's Swedish films varies considerably. Some are enthusiastic about Sontag's intellectual exploration of the constantly changing emotional and erotic permutations of her characters with one another, and the austere and tightly controlled cinematic style she has developed. Others find the films oppressively boring. Sontag is not popular with feminist critics because she is primarily preoccupied in her films with intellectual creativity, cinematic style and human psychology, rather than presenting an alternative vision of independent, fulfilled womanhood.

Sontag is typical of women filmmakers emerging in Europe and the US. She both writes the scripts and directs. She also tends to work on tight budgets for individual producers rather than for large film corporations. Similarly, the distribution of her films is handled by independents.

Sontag's film output, which stands at one feature every second year, is high for a women filmmaker and demonstrates her stature in a field where a director's ability to find a producer for a new project is as good as her last film.

Promised Lands marks a departure in content and style from the Swedish films and reveals Sontag a filmmaker of versatility and promise.

cinema is really out as individualistic as it would appear, because there is a great deal that is just plain Swedish in Bergman.

It strikes me after seeing *Marguerite Dawes'* *"Destiny She Said"* that there is a very strong similarity to *"Duet for Cambula"*. *"Destiny"* is another film made on a tight budget, with few characters,

about the sort of psychological confrontation and conflict.

Yes, I know *Marguerite Dawes'* and we made these films completely independently. We saw each other's films for the first time when they were both selected to be shown at the New York Film Festival in 1968 and had a long conversation about how similar they were.

It really is curious, because there are even two scenes which are a variation on the same theme — the women in front of the mirror. *Marguerite* was particularly struck by the resemblance. *Destiny She Said* was indeed the first film she had completely directed and it's true that the film accepted low budget limitations.

In *"Duet for Cambula"* you also intend to show the role reversal that is taking place. For example, in the first of the two male dancer sequences one of the girls is a poet, and in the second a servant.

It's the kind of thing that we're very well in films. Here I am very different to *Dawes'* — I'm going to take her as an arbitrary point of comparison.

Marguerite is somebody who is recycling the same material in a number of forms and that is a very extraordinary phenomenon. She was a writer, she is now a film director and also a playwright. There are works of hers which have been written as novels as well as plays, and have also been made into films. In such cases she was basically the secretary or stenographer with similar characters and dialogue — and she can adapt to each of these forms.

That's very remarkable. I don't do that at all. For one, I have an idea for some kind of narrative. I know that it's either a film or a work of prose. I know it's one or the other. I can't imagine that I would write a novel and then want to make a film of it. When I got the idea for *Duet for Cambula* I knew it was a film. That kind of role reversal with a poet becoming a servant. I saw absolutely in a visual way as the difference between stargazing and stardom, being helped and serving.

The things that I like about *Duet for Cambula* are purely visual, spatial, plastic things. I dislike even perusing dialogue or even seeing it. I like. So far it's been necessary in the three films I've made, but I would love to make a film with as little dialogue as possible.

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Top right and right: *Apparent*—religion in the spirit, the floating heart of a great world.

Top left: Pasolini as Christ in *Canterbury Tales* and *Belshazzar's Feast* in *The Decameron*—the effort to maintain the intention of the artist.

Lower center: 1981 *Nights*.



Owens cinema or cinema poems? That appears to be the question. Whether 'tis nobler in the mind to create a dream mythology or have a good work.

So when Pasolini's 120 *Days of Sodom* finally hits the screen, everyone will ask wisely: "Ah, they'll say, 'Oh, so that's where he's going.' And the sort of the next future will need back to the shocking revelation in a recent review of 1981 *Nights*, that Pasolini was decadent, a voyeur, 'self-destructive as a human soldier,' camp and 'over a self-proclaimed Marxist.' Well, you can see where that lot's headed, can't you? Struggle for the PI.

This review is typical of essay in overlooking the members of a really confused social beauty with the morals of the end-of-the-road "Duty." Nothing goes downhill as fast as a theorist's head, it matters thoughtfully. Its pseudo-academic complaints about the dubbing, the "bad" acting etc., further complicate the argument.

In the hands of a production company given, like much established European cinema, to co-production deals, Pasolini is an example of many other French and Italian directors, always driven to their further places, but somehow packaged up by their producers along with their product and sold to audiences in America as *Adelphi* purveying art in Trieste.

And, precisely because of the extent to which Pasolini was. Even as personal essays, a hint shared by other Italian directors (see the excellent *Pasoliniana* and *Vincenzo Scotti*), critics are more prone to poison on him in terms of personal abuse. And the trouble is you can't merely blame the producers or translators (gratuitous as the dubbing are), since the images for the most part remain intact, and they should all convey their meaning. It is to be true that the accompanying Marxist-director has gone gaga, decadent, etc.

1001 NIGHTS and 120 DAYS

THE EROTIC CINEMA OF PIER PAOLO PASOLINI

Noel Fendley

Or might it be nearer the truth to point out that certain Austrian critics, for all the notice they take of visual style or all the skill they have in interpreting it, might as well be blind.

Complaints of Pasolini with that Taciturnian larceny who photographed young Sicilians in Transcendent poses are not entirely irrelevant. Only the function of commentaries in a work of cinema may be disputed to, e.g. "Pasolini was a good director even when he dealt with healthy straight urban protagonists, but he has now become a dirty old man, and this lowers the quality of his work."

Such objections are neither about nor against. A Time critic in 1967 was already telling his review of *Thoreau* in "After that feast!" It is amazing to see how many critics with historicist and neo-fascist principles suddenly display themselves as champions of Marxism at sight of a pink.

It should be possible to lift the discussion finally away from the unhelpful immediacy of the review, and to start from the premise that Pasolini's art is, like Proust's or Michelangelo's or Giotto's or Kenneth Anger's, essentially homosexual, or, however much his works deal with heterosexual models or situations, their erotic concentration is on men and not on women. That this position seems at all odd can only emphasize the completed status of those who oppose, condemn or ignore it.

Physical love between men, repressed in the tough machineries of the subproletarian in Accattone, or Christ's fiery passions with the Apostles in *The Gospel*, is given complete representation for the first time in *Thoreau*, in the affairs of the father and son with the young stranger. In *Pigsty* it becomes grotesquely degraded to sexuality in the modern story, and contributes to the sweetest. Despite the fully adolescent males who roll through the *Decameron*, homosexuality is so more than mentioned incidentally, or disguised as fraternal, as in the tableau of Jacob's brothers. The *Canterbury Tales* includes a curious sequence revealed by Pasolini himself from his backstage research, and one imagines, his particular pleasure in the scene. This is his interpretation of Chaucer's *Sumpster*, which is consciously treated voyeuristically and chaotic with a complex subtext being buried at the stake because he cannot break the ecclesiastical officers. No wonder he should wish to say in the last reel of the *Nights*: "The beginning was better, but the end was sweet."



Top left: 1001 Nights — Pasolini is art is essentially heterosexual, so he wrote much of the work down with heterosexual models or characters.

Below: The Decameron

Bottom left: 1001 Nights — The Caliph who courts his own sister in her lower while making him both her father and her lover.

Center bottom: 1001 Nights — The sexual form of the film is based on Caliphs' sexual life, not on the sexual life of the Caliph himself. The film is about the sexual life of the Caliph, not the sexual life of the Caliph himself.



In writing this as an example of Pasolini's wild decadence and personal obsession, critics are apparently unaware of the continuing debate on boy or girl love which runs through the redoubts, it is the rules of the 1001 to the 1001 nights. There is a debate between a learned and witty lady and an equally learned and witty poet, the main theme is the homoerotic preference on a typical male character. "Now man is the active principle in life and woman the passive; therefore man pervades, woman is below man and a boy pervades to a girl." Pasolini once humorously expressed this argument, because it justifies homosexuality only by degrading women. He does so, not only by discussing the degrading verbal posture of Shahrnash, who appeared in the writings, but by making another woman, Zamarrud, delightfully associated by Ines Pellegrini, the active principle in the film. It is she who contains the active in the beginning, and she who has the last word at the end. Just as he contradicts the basis of the medieval sexual argument, so he reverses the political (i.e. the master/slave) structure in her imperial position of her own. "Give me a message. Take your points off," she commands.

The secret turns out to be that the Caliph's beard is really on her pudenda, and that, despite, even the night's extraordinary sign can be what they please, caliph, slave, man or woman. The very point of the seductive sign is, of course, the body itself — as appears in the sexual act's link, where the red contrast is between her generous body and the Caliph's erotic cover. This point of the link! The male human body, then, in its own shape and color, and the sign from which it is shot, determines the action we take from it: lust, passion, sadomasochism, delight.

With more than a dozen naked female bodies and an equal number of full frontal male ones, Pasolini provides a range of possibilities in the nude, from the voluptuous desert beauty having a child find into her vagina to the author of the white buttocks of the slaughtered boy. It is difficult to make an art that gives you a hard-on! More pertinent, it is difficult to admit that you enjoy art that gives you a hard-on!

In defending himself at the Venice Biennale against attacks on his eroticism, Pasolini drew attention to Marx's original view on the political nature of love, and lamented the Socialist character of the nude art. "Marxism has taken up the old bourgeois idea of pornography. It is significant that my books and films are now allowed to be translated or shown in the Soviet Union."



Whatever else it is, *1001 Nights* remains also the emotional record of a director at the point of filmmaking, not in the carefully scripted and constructed manner of Truffaut's *Day for Night*, but in the form of an interior meditation which sets primarily on the workings, creating the process of a journey to the book and the Arab world. Pasolini's fascination with Islamic culture goes back at least as far as the poem *Allegory of the East*, which features Europe's arrogant class of Arab workers in a provincial town, far from Paris, London and Rome to be free, and giving their back a culture once led by the ancients but lost by Europeans.

The *Nights* embody both his definition of that culture and the last part of his erotic emblematic trilogy. It would seem important, therefore, to look at the film structurally, studying some of the codes by which it operates in terms of sexuality, costume, location, etc., and giving some account of what it does on the level of emotions, narrative and sexuality.

SEXUALITY AS STRUCTURE

Firstly, it is important to recognize that the structure is essentially sexual, and that, far from obscuring passion and ignorant abuse, this needs critical examination.

1. The polarization of the sexual adventure is begun by the protagonists Zamarrud and Nour-Din, as soon as they are alone. He puts his penis in the "sweet" place, as a sign of seduction intended to seduce as a threat to her by Zamarrud in the final scene. Here, as the Caliph, she also quotes homosexual poetry to her lover while making him both her father and her lover. In the scene in the desert, her reaches and passes through the existential crisis of all Pasolini's protagonists. But he is still to be seduced, and whatever else is sexually accomplished in the film, the reduction of the male principle from the father to the seducer is its final sexual point.



2. The role of Caliph Harun and Queen Zohrab is met with the episode of the Virgin and the three beating boys lined up for his inspection, just as in the second half of the film *La parol* of Princess Doria has out into the encounter with the human-loving Sheikh who offers her and Aziz a bath. Homosexual love is the seduction of the male confined in the film and the legend by Zohrab, through their homosexual desire towards each other is brought out by their fondling as they spy on the adolescent couple.

3. Even the ordinary townsfolk of Zamarrud's royal city suppose that Nur has been hailed off for the "king's" pleasure. One comment is that he wouldn't mind having a go at the boy himself! Whatever the prudery and sense of sin with which Islam, like Christianity, may officially regard sexuality, on the popular level of Arab culture all forms of sexuality are at least granted recognition. So if there is more homosexuality in *1001 Nights* than in either the *Decameron* or the *Canterbury Tales*, that is a just reflection of the preoccupations of the different medieval societies which produced them.



Top left and center top: 1981 Nights — The couple mood indicator of the young

Top right: 1981 Nights — Continuation in sexual settings by dream

Bottom left: 1981 Nights — An original position showing the process of a journey in the book and the Arab world

Bottom right: 1981 Nights — The tale hunter body. The scene from which it is also depicted the reason to tell from it.



In this sense, his decision to continue making most small features of the past, strips bodies of historical cultures is an act of meta-fiction as well as the purging of personal chronic and the story of personal angst. If it is, as he insisted, a political choice to make films such as these, the strength of the images of television and respectable entertainment.

NARRATIVE

The *Decameron* had closed with the half-decaying question: Why bother to make a work of art when it is much better to dream? The longing for dream-continues continues in 1981 Nights with the added recognition that one person's dream isn't enough. "Truth lies not in one single dream, but in many dreams." Besides being a disintegration of a particular book, then, the film is an examination of Islamic culture and of the role of collective fantasy in any culture, including our own experience of cinema.

In early appearance is with narrative. This is something which has always preoccupied Pasolini, as a poet who opens to the dream as the novel and even plays. His methods of discourse have included the free cadence narrative of *Aztecans*, the geometrical paradigm of *Theorem*, the embedding of a Greek play, abstractly treated, within a particular case's experience, ironically treated (*Edipo*). Thus, when he came to a narrative experiment already provided by Boccaccio, his endeavor was to avoid the framework of something like talking, and change the metaphor of tale-telling to focus painting (*Decameron*). Since he himself played the Giottoesque painter, the effect, of course, was to reaffirm the importance of the single image.

In *Century Tales*, despite the commercial pretense, he took a further step back by reducing the narrative to the dream scene of *Chino* (played by Pami) who rather than using the sub-story of narrative scenes in the pilgrims' tales. For 1981 Nights he marvelously decided to play under the King as Shalimar, and thus achieve his most significant expression of the story by abolishing them from the screen or otherwise. Along with Ali Babo and Aladdin, they return not a person.

The decision to dispense with Shalimar as

character leaves him free to confabulate the tale within tales as well, thus imitating the naive narrative line of the original without slavishly following it. The clearest example of this is his invention of the Tale of Zomorrod with the Tale of Nour el-Din. Achieving a double new story of the two tales seems to have been what caught his mind: a story structure in which the story does choices for own lover, but is abducted by Christians and escapes by posing as a bearded man.

In Barthes's terms, Pasolini has picked up the vestimentary signs of the original, and used them as part of the linguistic code of the cinema, i.e. costume. The *Culpe* is based, as a datum of the cognitive order, takes its place as the central visual prop in the activity of sexual role-playing which is the chief motif of the film.

He has similarly picked up the various cultural signs of the *Nights*: Porcelain, *Decameron*, such *Aladdin*, *Aladdin*, and collected them in his choice of locations: *Edipo*, the two *Yamato*, Iran and Nepal. The original *Nights*, the *Aladdin* and *Aladdin* tales, ordered into a matrix in 1100, and finally added to and established in Cairo c. 1150, dealt with a culture that extended from Toledo-France, was the Republic of Hama at Khed to *Aladdin* Egypt. Very much of a hunt for the senses, it celebrates the fruits, flowers, colors, jewels, wines, drugs, erotic encounters and images of Islam. In finally putting together a construction, half of which is that by the Red Sea and half in Nepal, Pasolini achieves that polyphony of images, that mosaic of cultural residues in order to create a new reality, which characterizes the cinema as well as the tale.

CODES OF MANY DREAMS

The film's epigraph about dreams carries the difference between Christian and Islamic cultures put by Nietzsche: Daniel then.

"For Christians the prophetic preparation of the Jews took in a single event, the Incarnation, which is the consummation of the Messianic Kingdom. . . . For Muslims too there is just one Revelation, of the only religious, Islam, or submission to God, but it was made again and again through successive prophets."

The people of the *Nights* have each other's experience (many dreams) by being set in a structure

which unifies them by the codes or motifs they have in common. This structure is itself comic and resistant, with formal reference to Christian or Muslim from books, as the cues for the tales to unfold.

It is impossible in the end to tell these tales, because in the film that is not the way, any longer, any more than the single story is. The structural aim here tends to be either a made human body or a still life, whatever either state or takes someone in. And the images around it take off from whatever particular image it contains, e.g. food to be consumed (the human body to be made love to put human body to be consumed) (food to be made love to Pasolini has already reached, in *Piggy*, the limits of real and ideal, confined, defined (see *Love* (1981)) by La Grande Belle. In each scenario film he has tried to purge himself of these two sexual stories, which is a capitalist story may be seen in these structural images of consumption and disposition. The movie puts down, the area story or. A vision of real heaven in *Decameron* is outlined in *Century Tales* by an end ball, which climaxes with a Pasolini before sharing both events and films. The *Nights* give the two true human experience in places of pleasure.

Decameron about food is treated with as much rigor as disintegrating about love. These who put their left hand into the communal rice dish will be executed, *Adam* lovingly forces *Adam* to eat the food he has prepared for him, though she herself is wasting away. In some places, notably in the scene like, food and love are found. As usually the seductions by walling down her position banquet and taking away, the scene looking for sex is lost.

The dreamer by which this structure operates essentially may be thought of as still life contrasted with leading action, a static stage isolated by looking. The best visual example of this, one which gains a dynamic effect by being repeated, is seen in the static composition of the first rice bowl which awaits each of its victims in turn, as they are tracked or present with their entrance to the King's kitchen. Sometimes the talking object is that of what reality (e.g. the kidnapping of Zomorrod), sometimes of dream (the pigmen flailing in the trap), sometimes of overt (collaboration (Nur's encounter with the desert lion).

Restrictive Trade Practices Legislation and the Film Industry - Part II

By ANTONY L. GINNANE

In Part I of this two-part article, Antony L. Ginnane examined the ownership, attitudes and practices of the Australian film industry. He also examined the history of anti-trust legislation in the U.S., and described the legislative changes which were needed to break up the vertically integrated American industry.

In this second part, Ginnane examines the British and New Zealand industries, and the measures undertaken there to combat monopolistic practices. He concludes by outlining the development of trade practices legislation in Australia, and suggests ways in which Australian producers and exhibitors may make the new Trade Practices Act work for them.

OVERSEAS REACTION TO FILM INDUSTRY MONOPOLIES —BRITAIN

THE COMMON LAW APPROACH

*Hubbery's Laws of England*¹ state that it is contrary to the policy of English common law for any person, or group of persons, to secure the exercise of any known trade throughout the country and point out that the Crown cannot grant such a monopoly without statutory authority, except in certain cases. The right of the Crown was further limited and defined by the Statute of Monopolies.²

In *North Western Salt Co. Ltd. v. Electrolytic Alkali Co.* (1912)³ it was noted that as common law an agreement might be illegal if, by causing the control of a trade or industry to pass into the hands of an individual or group of individuals, it creates a monopoly calculated to injure the public by increasing prices excessively.

Although nineteenth century cases upheld the anti-monopoly law — for example, *Mogul v. Reynolds*⁴ stated that three inseparable elements of monopoly were interests of prices, the determination of quality, and the tendency to create unemployment among workers — a general laissez-faire had, however, prevailed by the nineteenth century. *Law v. Mafell v. Reynolds*⁵, Lord Mansfield had recognized anticompetitiveness as a contract in tort, but not general restraint of trade could be said.

The courts' withdrawal from aggressive regulation can be noted in *Horns v. Griffin* (1817)⁶, in which two coach proprietors agreed to charge the same prices to passengers, a stipulation which it was stated was "in furtherance of competition in a trade which is so conducive to the interest of the public", and consequently valid.

Regarding the argument, Lord Ellenborough commented: "How can you contend that it is a

restraint of trade? They are left at liberty to charge what they like, though not more than each other."

The high point of the 'old competition is vicious' argument came in 1931 in the *Thomas v. Motor Trade Association*⁷ case, where the House of Lords unanimously approved the enforcement of group price fixing agreements against members and non-members of the association alike by means of a system of secret 'busts', collective boycotts and fines.

Similarly, at the overseas *Mogul Steamship Co. v. McGregor, Gow and Co.* (1897)⁸, where the defendant shipping line combined to secure the carrying-trade out of Hongkong for themselves exclusively (by regulating freight charges, granting loyalty rebates to shippers who dealt only with their group members, and by refusing to deal with agents who represented competing shipowners),

the House of Lords held that their conduct gave rise to no cause for action on conspiracy charges.

In spite of the fact that *McGregor, Gow and Co.* had sent numbers of its ships to the port to unstuff the plaintiff's ship, there was nothing unlawful about their object to monopolize if Hongkong trade, and the methods used were strict, unlawful intimidation not restraint. A refusal to decide between fair and unfair competition is committed by the court.

Lord Justice Bowen commented: "I myself should deem it to be a misfortune if we were to attempt to prohibit for the business world how honest and peaceable trade was to be carried on in a case where no such illegal elements as I have mentioned exist, or were to adopt some standard of judicial 'reasonableness', or of 'normal prices', or 'fair freight' to which contractual arrangements, otherwise innocent, were bound to conform."

In *Sherid v. Smith* (1925)⁹ the 'conspiracy

doctrine' crystallized. A combination of two or more persons willfully to injure a man in his trade is unlawful, and if it results in damage to him is actionable. If the real purpose of the combination is one to injure another, but to forward or defend the trade of those who enter into it, then no wrong is committed and no action will lie, although damage may ensue to another. Thus most attempts at monopolization or restraint of trade, which are usually motivated by hope of business gain, were preserved.¹⁰

The legitimate mark of laissez-faire — the enforceability of contracts in restraint of trade — occurred in *Nordenfliet v. Maxon Nordenfliet Guss and Ammerlaan Co.* (1894)¹¹, where the respondents, in reference to the interests of the parties concerned and the public, was held to justify contracts in restraint of trade.

The burden of proving the unconscionableness with the individual shipping it, and as *Weller*¹² states in *Australian Monopoly Law*, the interests of the public were rarely considered.

STATUTORY INTERVENTION

It would thus seem inevitable that the common law's failure to discourage monopolistic activities, or protect the public interest, would precipitate some legislative intervention as the number of restrictive practices grew.

In 1946, the British House of Commons passed the *Monopolies and Restrictive Practices (Inquiry and Control) Act* with three main purposes. The first was to define conditions, 'monopoly conditions', in which the machinery of the Act was to be applied, which, in the opinion of the Board of Trade the conditions did, or might, prevail in any department of trade or industry as regards the

supply, processing or export of goods of any description".

The second was to institute a commission — originally known as the Monopolies and Restrictive Practices Commission (now the Monopolies Commission) — to investigate and report on monopoly situations and the practices resulting from, or designed to maintain them.

The third purpose of the Act was to provide sanctions in the form of orders by specified government departments, approved by Parliament and enforceable in the courts by injunction. The purpose of these was to prevent the repeated conflicts and practices from being used, or allowed to operate against the public interest.

In 1953, the Act was amended and the number of members was increased in an attempt to speed up the processes of the Commission. But the 1956 Restrictive Trade Practices Act made radical changes in the 1948 Act, especially with reference to resale price maintenance, and restored the Monopolies Commission to its former role.

The Commission is a judicial tribunal with the powers and authority of a superior court of record, presided over by a judicial official with the title of a High Court judge. It has extensive jurisdiction over restrictive and discriminatory practices currently in force in trade and industry.

The Act of 1956 further makes certain restrictive practices liable to regulation with the benefit of Trade, in opposition to the Monopolies Commission, but the control of the practices remains roughly the same, still leaving monopolies in the 1948 Act.

THE MONOPOLIES COMMISSION REPORT ON THE FILM INDUSTRY

On October 28, 1966 (during no further amendments to the original 1948 legislation contained in the Monopolies and Mergers Act of 1968) the Monopolies Commission presented a report to Parliament on "The Supply of Films for Exhibition in Cinemas".¹ At the time of making the report, there were no major cinema circuits in Britain — the Associated British Corporation (ABC) owned only the Rank circuit.

Of the 205 cinemas in Britain, 600 were operated between them. Distribution was controlled by three British companies — British Lion, Rank and Associated British Pathé — and some subsidiaries of the U.S. giants. The methods of restrictive distribution discussed in Part I concerning the U.S. industry were virtually all in operation in the British industry, with the addition of distance-lease.

The problems of distance-lease have already been discussed. These licensing clauses in agreements between exhibitors and distributors enable the exhibitor to get full value from a film by preventing other cinemas from playing it concurrently, or before the expiration of a specified period. The Commission stated: "In addition it has become

the practice for the licensing clause frequently to include a statement that the cinema is entitled to play first-run in a particular area and that other cinemas are not to play before it, or that others though not playing before it may play concurrently."²

There have been some changes in the British exhibition field since then, but only to the extent of revised ownership of the cinema and not to the appearance of new competition.

Here they give formal recognition to the practice of regarding some cinemas as first-run houses and some as subsequent run. The effect of this is to permanently allocate to cinema operators them, the right to the first-run of all available films in that release.

The Commission recommended that:

- (a) The two circuits should be free of their booking arrangements via split releases (as opposed to 'national splits') and specialist marketing;
- (b) The circuits initiate proposals to establish product allocation disputes and competitive bidding by exhibition;
- (c) The Rank Organisation refrain from discriminating against distributors made by others;
- (d) The Board of Trade review disputes machinery for time-bars and distance-bars, and the time bars be generally shortened;
- (e) Distributors be prohibited from entering into any franchise agreement to feature in a particular circuit; and
- (f) Distributors refrain from using full-time touring, and not act collectively to restrict exhibitors' use of premises.

The Commission examined the U.S. distance-bar and discount practices during its consideration of arguments for breaking up the two circuits and splitting production from distribution and exhibition. While both Rank and ABC were large film producers, the Commission found that there was no less specific dominance of the British industry by either organization. Although the two had a dominant position in exhibition, much of the distribution and licensing of production was done by companies not connected with ABC or Rank, and which themselves had no stake in exhibition.

The Commission, therefore, felt that the system of "exclusive preference" which gave ABC to the U.S. situation was shared by Britain. The Commission also found that the system of local monopoly ("closed town") situations which gave

¹ An important feature of the report is that the distribution of the commission's findings is made in two parts: first, a summary of the findings and then a full report on the findings. This first part is intended to be read by the public and the full report is intended to be read by the industry. The full report is available in two parts: first, a summary of the findings and then a full report on the findings.

rise to dominance in the U.S. was not present in British competitive bidding and distributor booking in the U.S. had produced conflicting results, and the Commission considered it was not in a position to determine which interpretation of these results was correct.

The Commission, therefore, set its face against a radical reworking of the British industry, producing to match it up first with its competitors. "If we were starting with a clean slate we should prefer to see some fewer and more competitive structures in the film industry. But given the situation as it now exists, we are impressed by the formidable, and probably expensive, practical problems in the way of adopting any of the proposals" — i.e. concerning distance-bars, discounting, and the creation of a third circuit looking for film.

To improve the Commission was limited by the tendency of the British legislation to give around the public interest, rather than to prohibit various practices per se.

It is interesting to note that the years 1967-69 saw the virtual take-over of the British film industry by American producer-distributor interests, which, when withdrawn in late 1969, almost took the total demise of production.

The British industry is now in a sorry state, suffering off old formulae success (the *Clayton* series etc.) and TV specific. Perhaps a major reworking of the industry could have produced the more vibrant independent output that flourished in the U.S. after the consent decrees in the 1950s.

A NEW PROPOSAL FOR REFORM

In August 1973, the Nationalisation Forum of the Association of Cinematograph, Television and Allied Technicians published a document called *Nationalising the Film Industry* which contained some of the most radical proposals yet advanced for saving the British industry.³ The report, which is a mere of factual material concerning ownership of the multi-staged production-distribution-exhibition system (parts of which are reproduced in Appendix G), advocates a democratic policy acquisition by the Government, without compensation, of the major production, exhibition, distribution and sales companies whose assets are essential to a publicly-owned industry.

An eight-year, two-stage plan is outlined for reconstituting the industry together with organizational arrangements for implementing workers' control and forming a democratic framework of decision-making from a local to a national level. Proposals for training, trade union relations and employment categories are also advanced. Needless to say these proposals were received with scepticism by the established film industry, and were never generally read or discussed.

³ See page 179.

AUSTRALIAN RESTRICTIVE TRADE PRACTICES LEGISLATION — EMERGENCE, GROWTH AND RELEVANCE

INTRODUCTION

The general structure of the Australian film industry has been discussed in some detail in Part I of this article. Similar situations have also been found to exist in the U.S. and Britain, and the remedies undertaken have been noted there. Here it is proposed to consider local restrictive trade practices legislation, its development and the

scope of the most recent enactment. Consideration will be given to how the Act may be applied to various film industry practices.

Before doing so, however, it is necessary to trace the rise of the film industry in New Zealand, where restrictive trade practices legislation⁴ is quite similar to the present Australian Liberal Government's Act.

In New Zealand, distribution and exhibition are controlled by two major companies owned by overseas-based corporations. Analogous to

Theaters, who are owned by the American Twentieth Century-Fox Film Corporation, control around 75 per cent of the country's 230-odd cinemas. The other owner, Kerridge-Odeon, which controls approximately 60 per cent of the country's cinema, is controlled in turn by the Rank Organisation. The remaining independent cinemas are well away from the main centers of Auckland, Christchurch and Wellington, and are uneconomic to the total box-office billings. Kerridge-Odeon and Associated Theaters have virtually the same

relationship to distribution suppliers as Fox and Rank have in Australia.

New Zealand has virtually no feature film output, and there are no incentives for either of the two majors to invest in local production.

THE PRE-BARWICK LEGISLATION

Australian monopolistic legislation was initially like its British counterpart, a mission against the laissez-faire attitude of the common law. As Walker³⁴ points out, early attempts at legislation received rough handling from judges schooled in common law traditions. In 1906, Federal parliament passed the Australian Industries Protection Act, an anti-trust mechanism that resembled the Sherman Act in its intent to curb abuse. It forbade contracts and combinations made with "intent to restrain trade to the detriment of the public", and monopolization "with intent to control, to the detriment of the public, the supply or price of any part of commerce. The public detriment element altered the focus to impact into the industry structure, the laissez-faire standards of British courts of the nineteenth century. In *Stuart Parker v. Moonshine* (1930),³⁵ Sections 5 and 8 of the Act purported to regulate anti-competitive conduct by corporations in both interstate and intrastate trade, and that such conduct extended the Commonwealth's power to legislate with respect to corporations.

Then in the *Cosmopolitan* and appeal in 1910,³⁶ the precedent claimed that the defendant among companies had combined with intent to either restrain or to monopolize interstate oil trade to the detriment of the public. The defendant accounted for 92 to 98 per cent of the local supply, and their activities encompassed all the exclusive dealing, profit sharing activities we are familiar with in the film industry.

In the High Court, Mr Justice Isaacs found all charges proved, and the appellants' price increases and restrictions of choice to the public denied.

The Full High Court, however, reversed the decision to a five-to-four judgment which sounded the familiar cry of the evils of monopolies.

The court maintained that the public interest would be better served by an industry regime with restrictions than by no industry at all — which would be what would occur if competition was allowed. The Privy Council approved the Full Court judgment for similar reasons. The Act thus was left largely to disuse until the successful passage in almost 50 years later, in the Kodak v. Eastman Kodak Australia Ltd (1961)³⁷ case. Since Australia's state laws have restrictive trade practices acts which antedate the 1966 Federal Act.³⁸ Like the Federal Statute they have been largely disused because of "restrictive interpretation by the courts, apathy to government and ignorance among the people".³⁹

THE BARWICK PROPOSALS

It was inevitable, therefore, that some new, far-reaching legislation would be suggested, and the precursor of the then Attorney-General, Sir Geoffrey Barwick, provided some basis for a comprehensive new Act.⁴⁰ The law was to be based on a case-by-case interpretation which would allow certain specific practices (if reasonable) and continue other activities (for example monopolization and price fixing) to be prohibited per se. These proposals were designed to encourage voluntary registration of agreements, and to reduce to a minimum the need for intrusive work. They are spelled out virtually as well as horizontal practices. This registration scheme was without precedent. Moreover the criterion of "public interest" — that a practice is only ruled against if

the Tribunal is satisfied a substantially lesser competition — was made more precise.

However, the basic dichotomy of the Barwick scheme — is that for "B" practices are illegal per se and for "A" practices are illegal only if they have not been registered, or after they have been successfully challenged by the registrar in proceeding for deregistration — was truncated during debate on the Bill. As indicated in on September 27, 1969, the Trade Practices Act 1965-66 was a watered-down, toothless version with the "B" practices removed.

The purpose of the Trade Practices Act, as stated in the preamble, was "to preserve competition in Australian trade and commerce to the extent required by the public interest".⁴¹

The intention of the campaign was, however, not permanent. The Act is also subject to the public interest requirement and thus may be modified from time to time. The task of the Trade Practices Tribunal set up by the Act was to work out a case-by-case accommodation of the values to be preserved by competition, and the values comprising the notion of public interest.

The main sections of the Act deal with the following:

- Five categories of anticompetitive agreements, some of which must be registered with the Commissioner of Trade Practices and all of which are subject to intervention by the Trade Practices Tribunal — which may declare them to be contrary to the public interest (Sections 35-39);
- Four classes of anticompetitive practices, some of which are registrable, and all of which may be targeted by the Tribunal to determine whether they are contrary to the public interest (Sections 36-37 and 40);
- Two substantive offences — collusive tendering and collusive bidding — for which criminal penalties are provided, and which (broadly speaking) are not subject to registration or examination by the Tribunal (Sections 45-47).

The anticompetitive agreements include those which contain restrictions on the freedom to produce (in its output), deal and time. The registrable practices include attempts to give favorable treatment from a supplier to the disadvantage of his competitors, full-line dealing, collective boycotts, and conspiracy.

As the Act stood it was of little value to independent cinema operators. Appendix D shows the fate of one typical complaint. It seems abundantly clear, as Walker⁴² argues, that a large list of prohibited practices should be enacted. "The Australian approach", he says, "rests on the assumption that all the anticompetitive agreements and practices likely to be encountered in a substantial percentage of cases." This is clearly not so. He continues and answers affirmatively the question of whether the Australian economy can afford — small as it is, and isolated from import competition by distance and tariffs — more prohibited practices.

He argues that some basic prohibitions are necessary for the sake of fairness, because the case-by-case system presents the injustice of some groups being examined early on and others later. Greater use of absolute prohibitions would give trade groups an incentive to keep provisions like price fixing, market sharing and conscience out of their agreements.⁴³

CONCRETE PIPES AND BEYOND

An opportunity arose for the McMahon Government to put back into the Trade Practices Act 1974, which the 1969 Commonwealth Parliament, Sir Geoffrey Barwick (Strickland v. McKel-

Concrete Pipes Ltd (1971)), held the entire Act to be invalid for constitutional reasons. Parliament, however, chose not to criticize on this opportunity.

The new Restrictive Trade Practices Act of 1973 went back further than the original Act. It did not, however, provide some independent arbitrators with an opportunity to place their previous decisions quickly, but the validity of the registered regulations for conscience proceedings on their behalf (and the usefulness of the Act. (See Appendix F)).

The whole structure of the film distribution and exhibition monopoly was considered by the Trade Board in its recent inquiry into the Motion Picture and Television Industry,⁴⁴ and the Board recommended assistance needed for the production of Australian programs. During the inquiry evidence was heard from all sections of the industry, and the Board's findings were presented to Cabinet in September 1973.

The Board recommended that some dismantling of present-day cinema ownership be made. It also urged that the present concentration of control within the industry be reduced — specifically, the dominance of the prime exhibition outlets by the Greater Union, Village and Hapag — and the necessary increase of competition be created by providing a greater number of suitable alternative outlets.

The Board believed that once the exhibition sector of the industry was restructured, "the normal interplay of market forces will provide the necessary guarantee of equal opportunity for all films on the basis of their box-office merits with little or no government intervention." The Board also recommended measures involving the dismantling of shoreholding interests by certain parties, to assure their horizontal and vertical integration within the industry was sufficiently structured, so that no one company could dominate the marketing of films in Australia.

It further recommended a limitation on the total number of exhibition outlets held by any person or company in certain key areas, and that limitations be placed on the ownership and control of exhibition companies. A disinvestment recommendation was also made and stated that no producer or distributor should control, either through ownership or otherwise, any exhibition outlet — a recommendation deemed necessary to prevent anticompetitive treatment of films made by domestic producers/distributors.

Away of the constitutional uncertainty of the Restrictive Trade Practices Act, the Board noted the possible use of Section 93D of the Broadcasting and Television Act (1962-72) which limits overseas holdings in local companies.

The disinvestment and divestment proposals — which were similar to parts of the US legislation — were intended to reverse the trend towards increased monopolization, and expedite the replacement of older concerns. They were also designed to provide a better range of films, both local and foreign.

It was left to the new Labor government to implement the divestment and divestment proposals set out in the Trade Board report. But it has not done so, and there are reasons to believe that the proposals have been shelved.

The Labor government has, however, started through Parliament what has been called in many quarters the most important piece of legislation regarding the conduct of business ever to have been enacted in Australia — The Trade Practices Act of 1974, which fundamentally changed the law on restrictive trade practices and established a new agency, the Trade Practices Commission.

The new Act makes the following practices unlawful in most instances: contracts, arrangements or understandings in restraint of trade or commerce (Section 45), monopolization (Section 46), exclusive dealing (Section 47), resale price maintenance (Section 48), price discrimination (Section 49) and mergers (Section 50).

³⁴ The Act defines a "substantially lesser competition" as one of several possible factors.

JACK THOMPSON



Illustration by Greg MacLennan

Jack Thompson is, first and foremost, a film actor. Apart from a year of classes with the Ensemble Theatre in Sydney, he has had no formal training.

Thompson began acting professionally in 1967 during the pioneer days of Australian television drama, and appeared in a number of series including *Skippy*, *Motel* and the long-running *Riptide*.

In 1969 he played his first film role (which he describes as "third heavy from the left") in *Girl from Peking*.

Then, in 1970, he landed the lead role in a new popular television series, *Spidey*. At the same time he also appeared in episodes of *Homicide* and *Division Four* for Crawford Productions.

By now Thompson was emerging as a strong actor, able to play a natural Australian character on the screen. In the face of the stronghold American television series had over the Australian audience this ability gained him considerable recognition.

In 1970 he was given his first role as a major feature film — Ted Kotcheff's *Wake in Fright* — which gave him the opportunity to work with an experienced feature film cast and crew.

Soon after, Thompson widened his television experience through parts in *Matlock Police*, *Bony* and *Ryan*, and in the following year he was cast in a major role in a segment of the Australian feature *Libido*.

In 1974 he played the title role in Tim Burstall's *Peterson* — his first feature film lead. The ensuing publicity made his name a household word.

Since then Thompson has played the lead role in the South Australian Film Corporation production *Sunday Too Far Away*, and recently completed *Scobie Malone* for Kingcroft Productions.

With the release of *Sunday Too Far Away* he has achieved a status rare among Australian actors, and his appearance in a film can now be a major factor in its box-office performance.

In eight years of wide-ranging experience, Thompson has worked with most major local directors and has personally experienced the 'renaissance' of the Australian film industry.

The following interview was conducted by Sue Adler and Steve MacLennan after the premiere screening of *Sunday Too Far Away* at the Sydney Film Festival. Thompson begins by giving his impressions of some of the directors he has worked with.

My first real film role was in *Wake in Fright*. It was a director's film and Kerschell was very dynamic in the way he directed my performance.

Working with Ken Hestman was equally exciting but in another way. Ken provided an ease of calm around the camera and around the scene. That was his dynamic. It made it very easy to flow, very easy to work. In that way Ken was unorthodox, but not in aggressive as Kerschell, not as Machiavellian in his manipulation of a performance. Ken employs a different directing style.

I prefer as actor's director, because only with an actor's director like Kerschell can you really extend your craft. You can play your fiddle, play sweet tunes to impress people, but the only time you play better is when there is someone there saying, "Listen, I know something about fiddling, music, and you're not reaching high C. You're just below it." He knows instinctively what the task of acting is.

Do you think you have to travel overseas to work with directors like Kerschell?

No, no, I don't think I'll have to leave the country to do it, although I would like to be given the opportunity to work with people outside Australia, because we've made so few films.

In Australia we're not aware of cinematic style in practical terms. But if you've been making films for five or six years there's no often, no self-consciousness about how long you've been doing it.

The last film I worked on was *Sophie Malone* with Casey Robinson. Sophie is a straightforward dramatic film belonging to a recognizable genre, and it will be full of the style of this genre.

Casey was on the set just about all the time, and you were always aware he was there. But he never got in the way. He produced the film in the true sense of the word, making it all the way. He was the only on masters of style and taste, and he wasn't afraid to know it something he'd done and say, "Jesus, no way."

Now in Australia, even our worst filmmaker would have had many qualities about producing a decision in the middle of making a film. We have no consciousness on keeping a hold on it — keeping it together.

Do you think we need co-producers like "Wake in Fright" to help Australian filmmakers develop more expertise?

One has to be very careful of co-production, though only in one sense, to make sure you're not being ripped off. Co-production is very important. Just! Are we going to make the classic colonial error of installing ourselves?

Do you think that actors in Australia are subjected to the rigors of PR and publicity the way they are in places where the film industry and its resources are more fully developed?

Peterman was a brilliant example of public publicity. It was not unbelievable. When I started *Peterman* I

could walk down the street and I suppose a few people would have looked at me. But in the next weeks that I was involved with *Roadshow* and the promotion of *Peterman* I couldn't walk anywhere without being recognized. It was humbly done.

The PR in this country is fantastic. We have resources we don't even recognize. The press and the media are so available given our relatively small population. With *Peterman* that started the career popularity in a two-week period. For those two



Top: Jack Thompson and Judy Warner in *Peterman*. A brilliant example of what politics is not do with as about a single.

Below center: *Peterman* is a major picture here.

Below: Thompson as David Baker's opponent in *Little*. The Family Man.

works you got nothing but "Jack Thompson is *Peterman*. I couldn't believe it — they were pushing me as a product."

The popularity happens whether you like it or not. The thing to do is to try to yourself. "Okay, it's happening. I understand why it should be happening." It's either then or get out. You can't ignore it and you can't control it.

My agent, Jane Cann, takes a look at the work opportunities available and then presents them to me. We've sorted out business as what sort of work I like to do. She manages me along those lines. I can't do it a very other way — I've not been to get anywhere, I've been to do what I'm doing, working for a living — not being for my work.

Do you find that the images generated to promote the film you



Below: Thompson as Stanley Tins in *The Army*. *Peterman* is something new, dynamic and important.

not is — for example the merchandise *Peterman* (sweat) — affect the sort of work you do?

It can be changed tomorrow. The image is made out of the work you do. If you do one role, and do it well — and there are a number of roles around like that — then producers and directors, particularly producers, are naturally conservative when it comes to making

decisions about casting. They will always use someone who has done that sort of thing well before, so you end up becoming involved in an image whether you like it or not.

There was a time when no one would have cast me as a heavy — as Ben in the first *Reptile*. I was offered the director wanted to cast me in a heavy but the producer said, "No, you wouldn't suit him as a heavy, he's too pretty." The director

prevailed and I played my first heavy, and when they saw that they said, "By Christ! That's the character we went for that could come!" And that's how *Sunday Too Far* came about.

So they are you play a rough Australian character with some verve and that becomes the attraction thing.

But it is uplifting. I've been conscious of trying to steer my way out of typecasting to a certain extent — at least by trying to play a range of characters. But I can't seem to escape the current film-makers' preoccupation with the proletarian Australian — which is not necessarily a preoccupation of mine.

Although, of course, I couldn't have played the Petersen character without some understanding of what he was doing, and what his values were. They are not unfamiliar to me at this society. They are, however, attractive to me.

Intently does the suitability of a film project attract you?

Film first is involved with the way people always appear to me. I don't particularly want to know about anything unless it does have audience. If I wanted to be involved in film regardless of audience, then I would involve myself in experimental filmmaking where I could indulge whatever particular intellectual or literary ideas I might have.

I regard being in film as being in an enormous market place, where there are lots of people selling their wares — themselves. To survive you have to be able to sell yourself. Make no bones about it, to say that Tim Rothwell is only interested in making money is a realistic statement — to say that Tim is not interested in making money is a realistic statement too. But in terms of his film, Tim talks what I call, my wholeheartedness — and he is wholehearted and imaginatively involved in his latest career when he is doing his job of directing a film. Now whether you like his film or not, the audience must not come in terms of whether you like what he says or projects, you must understand that what he says and projects is what he believes people want to see projected. I don't think for one moment, having worked with Tim, that any one of his films is not an honest statement of what he honestly believes.

I personally find Tony Petersen rather vulgar in a public sort of way. In fact I think perhaps that is the reason Tim does punch people in the nose when they don't like his films, because some critics, like Petersen — the vulgar god-like figures — really are Tim's heroes.

A lot of people are hailing "Sunday Too Far Away" as one of the best Australian films ever made. How do you feel about that?

It probably is.

How do you react to the ads in "Sunday Too Far Away"?

Sunday was originally a brilliant story which would have been made a three or four-hour film. But the script had to be cut out of it, and it was put together with a great deal of love for the story. It was usually turned out — and it certainly did honor the original — but it was two hours long.

Since then it's been cut back to 90 minutes. There were a lot of people who were involved in the making of the film who expected it to look a lot different to the one that was finally shown.

Were you one of those?

Yes, I think that perhaps all the cut went. I think they are all pretty happy with the film though.

Not many Australian directors seem to have the final cut.

No, the industry isn't rich enough for that. We don't have any directors like Kubrick, for example, who are number of producers are willing to back. That just doesn't happen here.

We have to have very carefully controlled film production because we're so aware of the possibility of making mistakes — the whole thing thing has to work every time.

Until we learn to write off a few films with some sort of dignity, then we're not in a position to have that sort of freedom. I don't think we can write off our failures with any kind of dignity because as soon as we have one or two, our tails are between our legs and we're proceeding in haste to succeed.

Let the film have its trials — let's not find ourselves in a position where we believe the only films worth making are perfect ones — if we do that we're only fooling ourselves. Nine films out of ten don't work anywhere for anyone.

It's a difficult problem because everyone wants to make the best film possible. Peter White was talking to Ted Kitchell, and he asked, "What are you going to do if the film doesn't turn out as you want it to?" Kitchell replied, "What would I do?" I would make another film. If we make errors on the way, all right — for God's sake we're still learning to make films.

I think Grunwaldt once said that the only step worth making in artistic endeavor is the grand gesture, and that it should be a wholehearted statement. If you blow it you fall flat on your face, and if you don't make falling as your face you shouldn't be in the public arena now. If the thing works, then you've made a significant step in your artistic endeavor.

I must say that the fact that we worked on was all grand gesture to their way. Petersen — whether it succeeds or fails — was a grand gesture in that particular area. Now whether a film succeeds or fails is ultimately of less importance than the wholeheartedness that went into making it.

Of course it's not sufficient to be wholehearted; a considerable amount of skill is needed as well. I would hope that we can learn that



skill along the way — supported by our wholeheartedness. That will at least not make us hopelessly depressed by our failures, and the more we're bound to make. If anyone's got a quid, let them put that into it.

What do you think of the general state of the industry at the moment?

The film industry, along with a lot of other industries, is experiencing a generally depressed financial climate. I said two years ago when the first waves came that I thought we only had two years — and if the government charged back, then that would be about all we'd have.

Lots of people see the industry as being founded on the backs of something. We were all a bit stilted by the earlier loans and we feel that the waves should be catching all the time. We have to be able to ride it out. For people to be talking about the beginning and the end of the Australian film industry in a two-year period is preposterous and very negative. It gets a bit hard and people start saying that the ship is sinking. It's not sinking — it's just not riding as high and dry as it was. If we can't weather the economic storm then we're not likely to become viable.

But film like "Able Purple" and "Petersen" are commercially successful.

Yes, and certainly things will trend positively with the success of a few more. I think *Sunday* looks like being a success, and as terms of financial returns *Sunday* looks like bound to be too.

FILMOGRAPHY

(Credits continue)

- | | |
|---|--|
| Television | |
| 1967 <i>Manly Side 15</i> | |
| 1968 <i>Manly Woodstock (short)</i> | |
| 1970 <i>Manlyville, Britain's 4, The Heroes, Sydney (longer short)</i> | |
| 1971 <i>Topless (longer short)</i> | |
| 1972 <i>Manly, The Old South Beach, Behind the Legend, Woodstock, From Lisa (short)</i> | |
| 1973 <i>Endless Bay, 200 Pictures, Short, Manly, Ryan, Woodstock</i> | |
| Stage | |
| 1969 <i>Manly (part of <i>Clouds</i>) for the Union Theatre</i> | |
| Film | |
| 1967 <i>Girl from Friday</i> | |
| 1970 <i>Manly to Fight</i> | |
| 1971 <i>Manly</i> | |
| 1974 <i>Petersen, Sunday Too Far Away</i> | |
| 1975 <i>Manly, Manly</i> | |

THE EXHIBITORS



The 1973 Tariff Board Report on Motion Pictures and Television proposed a series of blueprints for multi-national exhibitors and distributors to put their houses in order. Although the major recommendations of the report — concerning diversification and divestiture — have been indifferently shelved by the Labor government, Hoyts Theatres Ltd., The Greater Union Organisation and Village Theatres Ltd., the three main exhibition groups in Australia, have set themselves to a major re-examination of their purpose and function in the Australian film industry.

This re-examination, and its results, is of immense importance to local producers because distributors, with the exception of Roadshow, BIF and Filmways, have steadily and steadfastly set their head against investment in local production. Thus many producers will find themselves — like Michael Thornhill with *Between Wars* or Margaret Fink with *The Remonists* — either dealing directly with exhibitors or, even assuming their film

picks up a distributor at the end of production, liaising extremely closely with the distributor's chosen exhibitor to make sure it is not just "thrown away".

Cinema Papers contributing editor Antony I. Ginnane interviewed John Modys, newly-appointed managing director of Hoyts Theatres; David Williams, general manager, Theatres Division, of Greater Union Theatres; and Graham Burke, managing director of Village Theatres.

Similar questions were asked in each interview in an attempt to find out where this re-examination has led them. A short history of each of these companies appears before each interview.

It should be noted that sections of these interviews were conducted by written question and answer. In several instances answers to questions have become statements on a particular area of policy, operation or concern.

HOYTS John Mostyn



Hoyts Theatres was founded in 1928 by a Melbourne dentist, Dr Arthur Russell, with the renovation of an old hotel at Bourke St., Melbourne which he called the Hoyts, the Lantic Theatre, and the formation of a company called Hoyts Pictures. The venture was successful and expanded to Melbourne suburbs and the city of Sydney by the end of World War I.

In 1928, Hoyts Pictures merged with Electric Theatres and J.C. Williams' son's films, a combine of the George Turner and Jacaranda proprietors Frank Theng Ser. The new company, Hoyts Theatres Ltd, quickly expanded and within two years had large cinema complexes in four States.

In 1932, after heavy buying on the stock market, the Fox Film Corporation (now Twentieth Century-Fox) became the major shareholder and provided licenses for Hoyts to expand all over Australia.

During the thirties Hoyts completely re-equipped for CinemaScope, Cinema and 35mm, and, in 1954 began drive-in operations (opening Australia's first drive-in at Berwood, Victoria). The advent of television, however, forced Hoyts to concentrate on television and many of the chain's suburban theatres were sold.

In the early sixties Hoyts began a multi-million dollar modernization and replacement program, which is still continuing. With six new theatres in Melbourne, seven to come in Sydney, two in Perth and three in Adelaide, Hoyts is arguably Australia's last first class theatre and a potential goldmine for local producers whose product is competitive.

Exhibition Trends

Hoyts is firmly of the belief that a large proportion of audience over twenty-five years of age has been lost to the film industry and must be regained. With this in mind and for general marketing information, we have initiated a series of studies by Dr A. E. Meadows, formerly University of NSW into patterns of shopping, on a suburb by suburb basis, looking at audience attitudes and expenditure.

We intend to engage much more heavily in market research than appears to have previously been the case in the film industry, and we hope that we will have an informed and logical reason for every move we make in future.

We will be actively co-operating with the Warner's Education Association and education groups generally or ways to best utilize our suburban theatres, which are practically empty three days except on Saturday nights. Many of our new theater installations will have 16mm facilities and the new "Imax" Cinema & we are building in the foyer of the Mid City complex in Melbourne will be similarly equipped.

As far shorts, good shorts — local or otherwise — are hard to find, but we are continually on the lookout and would welcome film producers approaching us with material. We are encouraging the education authorities to recognize the drawing power of an outside supporting program and we see this as an imperative.

tant area for us catering production industry to try out its wares.

Theater expenditure in our modernized complexes in Melbourne, Adelaide and Perth, and especially in our old theatres in Sydney — which the Translucor complex well replace — are today such that we do not average from a fiscal year with net savings from film screening.

It is a myth that we are a hugely profitable organization, particularly by any measurement of return on current value of assets, or even on funds invested in fact savings from concessions in our theatres which provide us with our only profit. This is a reflection largely of the escalation of costs in a labor-intensive industry, which we only directly offset. Hoyts has not passed lack to us by our film suppliers by way of substantially increased film list terms.

Twentieth Century-Fox

Twentieth Century-Fox does not attempt to influence our day to day trading policies and decisions. We operate on an annual budget which is mutually agreed, and that is the contract which Fox expects Hoyts to observe. Of course they expect a reasonable dividend. We need to refer back to Fox if we wish to significantly deviate from budget on a given year. We neither give, nor as far as we are aware receive, any special privileges from Fox Inc.

Hoyts' answer I would agree, has an air of "obscurement" about it and we will continue to maintain our high standards of film selection.

However we are under no obligation to take all or any film Fox offers as Fox film represents no more than an average of approximately 25% of our gross receipts per annum. This year, for instance, Fox represents only 17% of our receipts.

Distribution Trends

We are pleased with the growth of independent distribution outlets in this country in the last few years. With 7 Keys Films, we have competed successfully for the release of much of their film through as 7 Keys success has, no doubt, been due in part to its presentation, which are always uniquely creative and inspired.

Similarly, Robert Wand and Filmways have become an important resource. However all decisions made here about film buying from the distributors are made strictly competitively, on the basis of the quality and reliability of the film and the terms on which we may buy it. We have no franchises or releasing agreements.

Distributors such as Fox are unfortunately chosen to sell to us because of our marketing and retail expertise. This shows up as an attractive gross return on their film.

Local Production

Hoyts is an exhibitor or retailer, not a distributor or producer, just as Meyers and David Jones are retailers, not manufacturers. Hoyts have absolutely no plans of involvement in production or, in fact, in any operation where we believe we lack professional expertise. However if we become aware of a script with potential, one which we felt should be made, we would do everything in our power to assist the scriptwriter, even to encouraging Twentieth Century-Fox to become involved. We are most keen to collect local product.

We have The True Story of Eskimo Nell in current release. The Remains of the Day is to go and we may be screening *Two of a Kind* and *End Play*. This is in addition to numbers of Australian films which we have already exhibited with great success. I believe the time has already arrived when local producers and distributor's representatives should think of us as the logical first choice for their releases simply because we do a good job.

I am not so sure that level producers understood our interest for the purchase of film from my source. It must be realized that programming for cinema is essentially different from programming for television. Cinema programs cannot be imposed on audiences. The television viewer is virtually locked into the programs appearing on his screen.

The cinema audience, however, simply will not go to a theater attending a film that they do not want to see. It is necessary, therefore, that Australian-produced films are competitive with the film of other sources in standards of technical quality and general professionalism.

Additionally, if the industry wishes to be a commercial success, it cannot allow itself the indulgence of total subjectivity. There are certain known elements in movies which are attractive to audiences and these must be included in the product. We are always delighted to work with Australian producers in the provision of information which might help their judgment of the commercial viability of their product, prior to starting the production process. Unfortunately, few take advantage of this facility.

Trade Practices Act

I totally agree with any legislation the purpose of which is to eliminate unfair or repressive trade practices. I equally as strongly believe that the purpose of this legislation was not to correct any inequity by the creation of new or different equations. I know that Hoyts does not trade unfairly in any way. Hoyts cannot be considered a monopoly, any more than any other major retailer of consumer goods or services in Australia is a monopoly.

It is true that the Twentieth Century-Fox distribution organization, which is separate from Hoyts and autonomous in Australia, tends to prefer Hoyts for the first release of Fox product, but this is no competitive practice.

Our terms for film hire of local products are directly in line with those we pay for film from any source and are better than for many foreign releases. Not only have we promoted the fair entry of local film into the market but have encouraged such entry, often at great cost to us.

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GREATER UNION

David Williams

The Greater Union Organisation's corporate origins lie with three pioneer companies of film exhibition and production: Spencer's Theatrescope Company, West Pictures and Acropolis Pictures Ltd. These companies merged in 1911 to form Union Theatres Ltd., and its production arm, Australasia Films.

Between 1915 and 1923, Union Theatres built up a network of theatres, screening cinema like the Crystal Palace and the Capitol in Sydney for the exclusive screening of films. But the Depression and the necessity to were laid around his head. In fact the market value of Union Theatres' shares on the exchange was completely wiped out and unscrupulous banks forced them into liquidation.

Greater Union Theatres Pty. Ltd. was formed from the ruins. It immediately linked with Hoyts Theatres forming General Theatres Corporation, an effort to establish film-buying and to standardize economic methods of operation. The method, however, remained black.

In June 1923, Stuart Doyle resigned as chairman of Greater Union and was replaced by the dynamic young accountant, Norman B. Rydge. From January 1928, Greater Union went their own way again, and Rydge set about re-establishing the company's credit standing and restoring morale in the organization to allow shareholders' future Rydge built up a large collection of theatre real estate and ended the Greater Union Organisation's involvement in film production with the closing of Clarendon as a venture unit in 1940. After the war Greater Union continued expanding its theatrical chain. In 1945 it acquired the Clifford circuit in South Australia, and in the film it signed itself with Birch, Carroll and Coker in Queensland and Aue Theatres in Western Australia to create a national chain.

A splash of theatre remodeling and rebuilding in the late thirties and early forties, coupled with investment in drive-ins, successfully combated the debilitating effects of TV. At the same time the distribution arm of Greater Union, British Empire Films (BEF), also widened its activities and began buying films from all over the world.

In the thirties, Village Theatres had an interest in the organization in Greater Union, which at now is a very healthy state and has paid regular dividends to its shareholders since 1944.

Exhibition Trends

The Theatre Division of Greater Union is a new entity, and there has been a big changeover in management. If you look at the Theatre Division, the controllers of film-buying, screening, theatre and merchandising are all young men. There is now a completely different attitude to films at Greater Union; everybody that works at the head of its department now has to be a film buff.

New attitudes are also being developed towards local production. Greater Union made a special deal

directly with Michael Thornton for *Between Wars*. BEF has recently finished *The Man From Hong Kong*. Since last, or will I believe, cover complete production cost, and Greater Union is now a partner in *Pinak at Huiang Rock*, with the South Australian Film Corporation and the Australian Film Development Corporation (AFDC). BEF will distribute *Pinak at Huiang Rock*, but Pacific Productions have the rights for the rest of the world. It will be presented and shown throughout the Greater Union Organisation. All our people are really involved in this project. We are not just kind of Australian production, in fact we are enthusiastic to find the right subjects

In the states we were heavily engaged in remodeling our old theatres.

However, it is now that we are going into our big building stage. We are starting triplets in Sydney, Wollongong and Newcastle. We have finished a triple in Brisbane and a twin in Canberra, and we are finishing a quad in Adelaide. The last step will be a six-theatre complex in Melbourne.

Is any consideration being given to home facilities, looking in mind that a good number of Australia independent films are being made in home?

I have very strong feelings on home, because I believe 16mm is an inferior gauge — and 35mm is inferior to 70mm and so on. I feel a first class theatrical presentation should be in 35mm. That is the professional medium after all.

Then, of course, to make it a little different for many Australians about filmmakers. It is impossible for them to get government assistance to blow-up to 35mm. I am thinking of all the film material that is in the Vincent Library, some of which Village are now screening in Melbourne.

Tim Burton recently presented us with two shows, one made last year and one made the year before. *Those Old Friends* and *The Hot Centre of the World*. We are playing both with Paterson at the moment, but reaction is not good. They are putting a worse reputation than a travel film that has been presented.

Local Production

"*The Man From Hong Kong*" was a co-production with Golden Harvest, and a co-production called *The More Company* in The Movie Company a Sydney screen of Hongkong?

In a nutshell it is rather unclear, but it will certainly come because a Hongkong.

What sort of a deal exists between Golden Harvest and The Movie Company in "The Man From Hong Kong"?

It's a straight out 50-50 deal.

Many people in the industry are worried about the tendency of Australian production budgets to creep up and up. Hongkong say they won't fund a production that couldn't be a constructive film like *Outcasts*, except its production investment in Australia. Do you endorse that or do you see the international market easier to get into than they do?

Take *The Man From Hong Kong* for example with King Fa and Jimmy Wang you have a genre throughout Asia, particularly with Golden Harvest, handling it. *Abbie Hoffman*, *Barry McKinnon* and *Wild Man* are of solely Australian appeal. You have to start to take risks outside the Australian market.

Pinak at Huiang Rock would be the first big breakthrough. I think it will be more of an international production, particularly because Rachel Roberts and Dominic Guard are playing two of the lead roles. I also think — and I read a lot of screenplay — that *Cliff Givens*'s screenplay is one of the best I have read. I believe that one has a chance.

But even so the budget will be around \$400,000. I wouldn't want to see it go much over that because we are still taking a risk on its acceptance overseas.

It wouldn't be impossible to recoup over \$400,000 from the Australian market. It would only need a box-office of about \$1.75 million.

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VILLAGE

Graham Burke



Village Theatre began operations as an entity in 1954 when Rex Kirby, Bill Spencer and Ted Alexander opened their first drive-in at Crofton, Victoria. The Kirby group had operated a second of kind drive-in theatre in the forties, but none of the partners had in fact ever seen a drive-in. Initial plans were therefore based on imagination and photographs from trade papers.

The theatre was an immediate success and attracted a huge family audience. Village opened further drive-ins at Koorville and Essendon, and in the country at Hamilton, Warrnamatta and Staveland, and in Launceston, Tasmania.

In 1955-56, Village received a major setback as television began to seriously affect the suburban drive-ins. However, TV was not introduced to country areas until 1960, and the overall outlook of the group, therefore, remained satisfactory.

The credit squeeze of the early sixties saw a drying-up of risk capital available for expansion, and a general lack of confidence in the film industry caused by the inevitable effect of the closure of so many suburban theatres. It was at this time that Rex Kirby formed a partnership with Greater Union to establish a drive-in theatre at Gosford. This partnership proved so successful that it was extended to other areas, and by purchasing a sizeable interest in Village Theatre, Greater Union provided an infusion of capital to enable a fast expansion into new locations. During this period, individual theatres of the Woodward circuit were offered to Village, and the Revell Twin cinema were developed.

Roadshow was started in 1966 with a few drive-in films and the acquisition of the screen rights of South Pacific. These films were so successful that Roadshow was able to obtain a franchise for American International Pictures giving the company access to a continuing line-up of product.

Simultaneously, Village located its theatre holdings, and with the completion of a new cinema complex at Double Bay in Sydney, the group was in a position to offer producers a viable third circuit venue in the two principal office hours after, with the establishment of a luxury new complex in Brisbane, the network was widened, providing Village with an independent national third circuit.

Exhibition Trends

The country sites probably see further expansion into suburban areas with a return to neighborhood houses and local fleetering. As part of this drive-ins will probably continue to expand.

Sec. movies will inevitably run their race as the public tires of their lack of the forbidden apple, and it won't be long before audiences will go out to buy soft drinks while couples copulate on the screen. Out of context sex will become boring because it was never meant as a spectacular sport — except for a small coterie of lonely old men.

Throughout the twenties, Village will continue to expand. This will include further expansion with the Deady organization, following the successful establishment of the Deady, Lonsdale St. This venture was of mutual advantage because we felt at the time that Deady had access to more specialized films than we did. Consequently, with the availability of Filinvest or Deady film, Village is assured of being more successful.

Warner Brothers

With the increase in government overheads in distribution, and the general shrinking of the market due to television, the economics now require companies trying to cut overheads to cut countries. Warner Brothers' Burt Sak executives were impressed with

Roadshow's ability to promote films. It was primarily due to this, and a desire to cut costs, that a cinema was created, whereby Roadshow was able to take over the American Wayward distribution in Australia.

Distribution Trends

The American Film Theater is for Roadshow the most exciting challenge in 1975. It represents the largest single investment in our company's history. We believe that the American Film Theater is the right format to reach the big audience for quality films that has previously been unavailable because of high promotional costs. The second season of the American Film Theater in the U.S. is one more exciting and we look forward to a big future in this area.

The two 'erf' films today has almost become necessities but our interest is to combine with strong emphasis in this area, and we have recently acquired a group of films, including *Cosmo-Devo's*, *Neonatal Product*, *5*, the French film *Volcan De Bat*, and *Sweet Movie*.

It is in central Village-Roadshow policy to always release films of quality as a seasonal release and cover market. This, of course, is with the exception of Westerns and films meant for broad appeal to the public.

We also see Australian films as a very significant part of the local distribution scene in the future.

Roadshow-Village's relationship with Greater Union during the period has been a happy one, with

Greater Union maintaining the third interest that they acquired in the early sixties. Roadshow, however, has since developed a further relationship with Greater Union as a distributor-exhibitor, but as a non-exclusive basis.

Roadshow has also sub-distributed through Birch, Carroll and Goble, and Asia in Queensland and Western Australia, respectively. It is an endeavor to effect high distribution costs.

Local Production

For Roadshow, Stark proved an extremely beneficial distribution experience. It showed us practical ideas that good profits could be made from Australian films. At first Roadshow had rejected Stark. However, Tim Burtall's experience in four-wall screenings quickly convinced the company of the film's potential, and subsequent distribution proved profitable to both Roadshow and Burtall. This gave Roadshow the encouragement to enter local production and a determination to be successful.

Hatagon Productions was created 50 per cent between Roadshow Productions and 50 per cent between Tim Burtall, Robert Copping and David Hitchcock. The philosophy of the company was to create a continuing film production organization. It produced *Alvin Purple*, and before this was even completed, it produced *Peterson*. These films were followed by *Love After Dark*, *The Love Epidemic*, *Amateurs After Dark* and the recently completed *Hot Play*.

Tim Burtall is chairman of Hatagon and Alvin Pinsky is its executive director. Complete authority for decisions concerning what the company will produce is vested in their hands.

It is our philosophy at Roadshow that a production company cannot be successful without distribution and marketing expertise. However, we believe that the distribution people should be the minority part of the team when it comes to making final decisions on productions. We can rent, hire, sell and market, but finally the decision on what will be made must be vested with the creative people.

We hope, however, that our concentrated appreciation will help in steering their judgments, and might even result at times in a 'buc for you, one for me' basis that we will only be successful with the right man in head of production. I believe that with Burtall and Pinsky at the head of Hatagon production plans, we are assured of a long and successful future.

Hatagon, I would hope, has no set or rigid policy of what it will produce and what it wants return. Similarly as its credo I think we have

demonstrated this to date with films as diverse as *Alvin Purple*, *Peterson*, and, more importantly, *Hot Play*, which would answer critics who accuse Burtall of producing 'safe' films, because this is a first-rate glibbing suspense drama that could be compared to early Hitchcock or even the film *Slasher*.

The development of a sophisticated and successful approach to overseas selling is vital to the success of the Australian production industry. There is no reason why Australian films cannot be successful in the world market.

The only limitation is our ability to produce and sell our product. It is possible to sell some films to television, but probably the best potential lies in the theatrical market. *Alvin Purple* was made to a domestic Australian production, and the fact that we have been able to achieve good sales in the U.S. and Britain, and have prospects for a number of other markets, is encouraging. Our philosophy at this time in selling overseas is to obtain, at all times, an advance of money up front, because this provides a real incentive for distributors to work hard on the product concerned.

Trade Practices Act

I don't believe Roadshow-Warner in any way constrains a monopolization of the market, because there are still an very vigorous and highly competitive opposition distribution companies. Furthermore, the takeover of Warner gave Roadshow a steady flow of product which enabled a base for expansion into Australian production. This meant that Roadshow could employ a large team of advertising and publicity people who would be available to work on all films. Without the Warner flow of product it would not be possible to maintain a distribution machine of such a high standard.

Roadshow basically approaches the Trade Practices Act as something designed to encourage the play in the business community. It has always endeavored to operate on the basis of being reasonable and sensible. What the Act, for the most part, would not be necessary is an industry that entered without restraint and intelligence.

'Frontrunning' has occasionally been out of vogue for some time, although it is true that films will tend to follow fairly traditional routes. However, it has been Roadshow policy right from the beginning to sell in those where it is felt best for the producer concerned. Right now we are playing films at Greater Union, Hoyts, Deady and independents, as well as our own theatres.

CANNES 75

Anthony L. Gosses

The International film festival held yearly at Cannes is in a sense at least five festivals in one. There is the official festival which screens in the main theatre on the Croisette, and within this year included films like *The Day of the Locust*, *Tommy*, *Alfie*, *Don't Live Here Anymore*, and *Yeggo Du*. This is a prestigious one inasmuch as the producers and/or distributors of the entries (and in some cases the governments of the producer's country) tend to use it as a showcase for themselves and their stars. As a result, films offered in the official festival generally pick up distributors.

Secondly, there is the *Quinzaine des Réalisateurs* (the "Director's Fortnight"), which began as a counter festival after the May 1958 student-worker revolution in France. It is now a well organized presentation of films that generally appreciate what the average Australian filmgoer would regard as "festival fare".

Films chosen for this festival tend to have a left political lean, and once a director has had a film screened by the *Quinzaine* the chances of his next film being selected are pretty high. This year's *Quinzaine* included *Milou Manou* (Robert Krumer), *Taxou Choua Saw Hennessy* (Tobe Hooper) and *Sunday Too Far Away* (John Hennen).

As films screened in the *Quinzaine* generally pop up at festivals all over the world during the following 15 months, it was a major coup for Australia's *Sunday Too Far Away* to be selected. The screening focused serious attention on Australian film development in a way the official government-sponsored delegates could never have done.

The *Semaine de la Critique* (Critics' Week) is arguably more aesthetically and less politically inclined than the *Quinzaine*, but has as much, if not more, art house and critical prestige. Philippe Mora's *Brother Can You Spare a Dime* opened the seven-film season this year and although *Brother* was considered a British production its selection will draw attention to projects Mora works on in Australia.

The *Untranslatable Les Yeux Fermez* were a daily intermediate feature in the main festival building. This section concerned itself with film versions of other media works and included Bergman's opine film *The Mega Flute*, as well as two American Film Theater productions — *Galileo*, directed by Joseph Losey, and *The Heidi*, directed by Christopher Miles. This was a new section this year and was well received.

By far the most popular segment of the festival was the Film Market section. The Market encompasses single and multiple screenings of films of any kind, presented by their producers, agents or occasionally by their governments (as was the case with the Croisette, Swedish and French) or a combination of both (the Australians).

Entries range from masterpieces (*Orson Welles' A Farewell to Arms*) to commercially exploitable sex and violence — notably *Madame and Her* — and a hard-core porn, which this year made up a fair segment of Market entries.

I propose to comment briefly on highlights of each of these sections as well as discussing the measure of success of the Australian participation this year.

But first a note for the Australian daily press, which seemed to concentrate itself on denigrating the Australian fledgling industry's involvement. To those journalists who continue to note that Australian films were screened in back street theaters, I would point out that 90 per cent of all films shown at Cannes screen in back street theaters, and that of the 31 one shots in Cannes, 28 are in the back streets off the Croisette.

As to those journalists who made a to-do of the fact that Tim Rutherford's *Palmer* attracted only 25 people at the first of a series of Australian screenings, I would point out that the screening was a try-out preceding the festival's official opening and that most subsequent screenings of the 15 or more local films on view averaged crowds of around 100 (a good average figure for Market screenings). And of course, at its *Quinzaine* screenings *Sunday Too Far Away* played to full houses.

The Official Festival

Many of the films in the official festival have either opened, or are about to open in Australia. So while Foster's *Levi*, Antonioni's *Prostitution Reporter* (The Passenger), Scorsese's *Alfie*, *Don't Live Here Anymore* and Russell's *Tommy* would be worthy of note and discussion I will pass on to other entries.

In my opinion the best film of the official festival was Joseph Losey's *The Romanians Englishwomen*, a visually sumptuous and often stunning Brian Marston film. Losey and his wife Jeanne light off on fire by pressing on such other subjects, while Helmut Berger re-working the *Madame Bovary* role in *Secret Ceremony* — divides the household and eventually splits it. Losey's body is that the Berger character is living on borrowed time himself and the conclusion has the right measure of pessimism and hope.



Glenn Jackson and Helmut Berger in Joseph Losey's *The Romanians Englishwomen*

Another feature of the official festival was John Schlesinger's *The Day of the Locust*. While, in the past, a ponderous, pretentious subject, Schlesinger has at last found a subject on the one hand so intricately allegorical and on the other so gripping that he has produced a major work. Nathaniel

West's story and Welles DeK's screenplay it set in Hollywood in the thirties, and at first sight is just a non-freakish version of *Heaven*. However Schlesinger gives it wider implications, attempting a decline and fall of the West genre, a comment on American America. The final riot and killing outside Grauman's Theater is a perfect apocalypse for art, innocence and integrity.



John Schlesinger's *The Day of the Locust* — a comment on American America

The other major film and probably the most widely praised critically, was the new Werner Herzog film *The Enigma of Kaspar Hauser* starring Bruno S. as a sort of incarcerated wild child. Herzog's film examines the seductive powers of bureaucratic authority and the vicissitudes of society's repression in a witty and often moving fashion.



Bruno S. in Werner Herzog's *Enigma of Kaspar Hauser* and *God Against All* (The Enigma of Kaspar Hauser)

Authority of another kind is considered in the new Costa-Gavras *Special Section*, yet another treatment of French collaboration under the Nazis.

Especially critical of the (re)turned equivocations of Vichy's lawyers and judges, Gavras has combined fast-moving pop politics with a darker sense of tragedy. Certainly less compromised than most of his recent work.



Costa-Gavras' *Special Section* — yet another treatment of French collaboration under the Nazis

The Quintessence

Tobe Hooper's *The Texas Chain Saw Massacre* fits cinema violence to a level that will be hard to top in this post-Warner Bros.-Columbia-Frankenstein Age. The film's brilliance, like Spielberg's involvement in *Jaws*, is its continued maintenance of suspense. By being plunged into violence in the film's early stages, the audience craves at the expectation of what is to come. Here is a demerited group of *Geist* middle-class party goers, including a wheelchair-bound girl. Once ensnared by a nearby sexton and find when the plant automated these violent deaths wage war against the machine age by butchering those who stray into their realm.

Hooper's imagery — especially a high-contrast in long-shot of one of the critters driving a pickster, the night sky lit by the white track of smoke from the chain saw and the sound track screaming mechanical whine — is superb. Hooper rubs our faces in his gore and the effect is riveting.

Robert Kramer, a former associate of the Newstart Group and the director of *See and Be*, has been working for three years on his 200-minute summation of American political history since 1988. Roughly presented in documentary style, *Milwaukee* is a sort of underground version of *The Trial of Billy Jack*, a crime film. Often rambling and diffuse, but frequently moving, *Milwaukee* vindicates the views of Kramer and his associates and endorses their claims about American imperialism at home and abroad.

The Taslani brothers' *Abolition* is an historical chamberpiece about anti-slavery revolution with a routing score by Ennio Morricone that manages to override the film's often gloomy peevishness.

Ken Hesse's *Sunday Too Far Away*, certainly well received by the European critics at the festival, has gratifications to a definitive statement on the Australian outback ethos. While its ensemble of male players, notably Jack Thompson, Robert Grayson and Max Gaffan, are consistently below-par, Hesse's direction — especially his camera placement and juxtaposition of imagery — is fit, unimaginative and ultimately a dead bore. John Dingwall's script has the makings of a tough treatise on class interaction and working class politics, but as filmed by Hesse it becomes a series of empty tableaux that would make Lucien Béraud's new film *Might Makes Right* its less accessible since *Alas* and it will probably be as popular. Ostensibly about hypocrisy, it is in fact a British muddle on about love and postcolonial. *Postcolonial* himself starts.

Finally, *See and Be* should be taken of *Chavre* critic André Tschirren's feature. *Memento* of France which features Joanne Moneta in her best role for 10 years.

The Critics Week

Philippe Mora's *Breathless* Can You Spare A Dollar? started this week. A madcap of ups and downs of Desolation the drug taking as a brother-in-law on the United States today. *Breathless* is noteworthy for Mora and editor Jeremy Thorne's enthusiastic and wildly spirited selection and cutting of material, as well as for much of the rare footage unearthed. A more engaging film than *Breathless*, *Breathless* was one of the few really enjoyable films at Cannes this year.



Thierry Zentis *Vase de Noce*. The Cannes CANINE and CANINE of Cannes.

Thierry Zentis' *Vase de Noce* was the Cannes premiere and opened at Cannes 1975. Whether it succeeded in putting cliché on the map or not is a moot point. It certainly had its director thrown out of the Miramax Hotel for dragging a pig on a leash around with him. The wily black humor of *Vase de Noce* certainly vindicates the oddball subject matter.

Other films screened at the Critics Week included a version of R. B. Leaps' *Kiss* by British filmmaker David Lunn. A sort of musical-theater event with a Pink Floyd soundtrack, *Kiss* was diverting for its 80-second minutes. Fabio Carpi's Italian *Pepe* Summer, however, was a heavy and pointless distraction on death and old age.

Les Yeux Fertiles

Little more than reference material posted at *Les Yeux Fertiles* (Bergman's *The Magic Rite*) seemed to be a routine recording of the Mount car and Lenny Gifford was overshadowed by his other festival offering. The Romantic Englishwoman *Gulliver* is greatly inferior to a mishmash of *Accident* and *Figures in a Landscape*. Topol, however, does give a more restrained performance than usual and all credit to Lenny for that.

Christopher Miles who made *The Virgin* and the *Gypsy* some time back, presented — for the second series of the American Film Theater — a version of Danella's *The Woods* with Glendy Jackson and Suzanne York. Both actresses give amazing performances, suffering, dying and finding all each other in a perverted comment on Albee that lapses in hell a deep direction. Miles' handling of the material however is stately and routine.

The Market



Green Valley: *For Pals* — examining the very best of cinematic and financial judgments by so-called experts.

The highlight of the Film Market this year was *Green Valley: For Pals*, a film impossible to do justice to after a single viewing. Ostensibly a comment on the lives and lifestyles of two inhabitants of the Spanish lake of Ibiza — Clifford Irving of Howard Hughes

films, and Elmer de Hory, the celebrated art forger — Welles in fact examines his views on cinema, his own career, and his own film. He comments on the relationships between film and reality and film truth. By tantalizing his audience with revelations about famous art forgers — and the critics' bitter acceptance of them — he queries the very basis of the aesthetic and financial judgments made by so-called experts — and by implication his own status as a filmmaker.

The usual convulsion of sex and violence was also on view. France's lifting of restrictions on hard-core porn meant a diverse selection of Gallic offerings on view for the first time. None were of note. Dutch filmmakers Leese (Bren and Albert Ferro) however topped their last entry, *Paradise*, with the elegant and glossy *Sexscape*, again starring Brigitte Miller.

A Hong Kong kung fu release *The Street-Fighter*, directed by Shingho Chow, headed the list of offensive gore. Mark Lester's *Truck Stop Women*, a personal work, featured at several screenings and the director was in attendance. Also of note was Russ Meyer's new *Sugar Vase* (compactly photographed by Don Crisp) and *South Seas 2006*, a new Cannes New World action film.

The Australian Representation

This year the Media Department and the Australian Film Development Corporation organized an official delegation to the Festival which was endorsed by the Department of Overseas Trade for recognition under the Export Market Development Grants Act. This meant that participating filmmakers are able to recoup either monies advanced to them by the AFDC (this was done in about a dozen cases) or from their own funds.

Not all participating filmmakers were happy with the manner in which the representatives of the Media Department and the AFDC conducted themselves at Cannes, nor with the Canadian-style umbrella structure of the delegation in general.

No doubt they will be giving their own views publicly and privately before 1978. Let us hope they are consulted for their views and experience, unlike the two or three Australians present at Cannes in 1974 whose views were not canvassed by Media Department officials.

The film themselves performed as anyone with any knowledge of world markets would have expected them to. Brian Tranchesi-Smith's action film *The Man from Hong Kong* was a smash hit and sold in almost every market. Smith's ability to direct action is — on the evidence of *Man from Hong Kong* — world class. Richard Franklin's *True Story* of Sakane Naito was sold to all English-speaking territories save South Africa (Japanese problems) and some foreign language markets. *Waves*, *Flora* and *Lee of the Damned* picked up a couple of territories each. Tim Burstall's *Peterson* will be the first Australian film to be distributed by a major group in the United States. *Sunday Too Far Away* was sold to Columbia-Warner for distribution in Britain and deals were made for most territories in Europe. *Between Wars* significantly, less well received than *Sunday*, picked up some distribution, thanks to John Lamond's *Assault*. *After Dark* was taken for the US and British light unions.

Whether the exercise should be repeated again at official level is open to discussion. Certainly Australian cinema must attract both commercial and critical acceptance overseas if it is to mature. Cannes is one way to attempt this.



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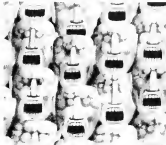
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THE 1975 MELBOURNE AND SYDNEY FILM FESTIVALS

While in the past the Melbourne and Sydney Film Festivals have tended to be the same festival held in two different cities, this year's events marked a shift in programming which may herald more divergent approaches to the selection of entries in future festivals.

In Melbourne this year director Erwin Rado exclusively screened special scenes of films by Hungarian director Miklos Jancso and German films from the co-operative distribution and production organization Filmverlag der Autoren, together with a retrospective of shorts by the Polish filmmaker Piotr Kasper. Meanwhile, Sydney director David Stratton presented a special scene called 'Solare in Australian Film', a retrospective of Australian filmmaking from 1895 to 1971.



In the face of criticism levelled at the festivals that their programs are too narrow in the selection of entries, the introduction of more diverse special screenings may provide Australian audiences with a broader view of developments in world cinema.

In the Cinema Papers coverage of this year's festivals a selection of feature films from both festivals, the documentaries of the Sydney Film Festival, the shorts of the Melbourne Festival, and the special scenes of both festivals have been reviewed.

The selection of feature films reviewed this year was guided to a large extent by the probability of a film being released in Australia in the near future. Films that have either been bought for Australian distribution or are likely to be released have not been reviewed here but will be discussed in future months.

Feature films screened at this year's Festivals

Films selected for the Sydney Film Festival's Solare in Australian Film appear in a special Australian feature film credits on page 15P

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MELBOURNE AND SYDNEY FILM FESTIVALS

FEATURES



Allonsanfan. Paolo and Vittorio Taviani, Italy 1984

ALLONSANFAN

Allonsanfan is about the challenges and expectations of political life — about commitment turned sour and causes betrayed. And the fact that it's set in an exotic place of the past is not supposed to impair its relevance to the present.

But Giuseppe Mastroianni as an aristocratic revolutionary yearning, in middle-age, for the emotions his affluent childhood accustomed him to comes across as more bewitched than saddened, more plaintive than anything. You can understand his urge for the quiet life, because his old comrades are clearly losers — and unseeing losers at that — but the captations of the script do not quite allow you to sympathise with him.

Essentially *Allonsanfan* is a nineteenth-century adventure set in Lombardy and concerned with the fortunes of a son called the Sablime B.

Brothers Paolo and Vittorio Taviani, who wrote, directed and produced the film, are both known outside Italy but along with Mastroianni, their cast contains Lea Massari and the American actress Mireya Fierstein. Ennio Morricone wrote the music.

What they have done with *Allonsanfan* is to attempt a sort of moral extrapolation, which Guido Lombardi (Mastroianni) subsequently successful struggles with his confidence are carried out against sanguine sets and dreamily photographed locations. There is much dashing about and a cameo opens feel to the big moments so that the sight of Mastroianni wandering through all this theatrical unpredictability looking as if he had not quite worked out what he was doing then set up some of the same feeling in me.

Saboteur



The Assassination of Franz Baum. Italy 1972

THE AUDIENCE (L'udienza)

Good jokes against religion, particularly against the Catholic Church, are in rather short supply, so for that reason alone Marco Ferreri's *The Audience* would be welcome — it is an extended and very effective send-up of the Vatican as a bureaucracy. Like the later *Le Grande Bouffe* it is a joke in what nice people would think of as poor taste, and all the more attractive for it.

Amadeo is a former Italian army officer (therefore respectable), who has a message which he wants to convey personally to the Pope, and arrives for a public audience. When the officials realise that he actually wants to speak to the Pope, they give him the runaround, diverting him at first by threats and then by throwing him into the arms of a high-class prostitute who helps the Princes of the Church out in a number of ways. Frustrated at every turn, he finally dies.

It is a tale of the absolute power of bureaucratic organisation, the imperviousness of the Church of Rome, even when he at least whispers his message to a Monsignor at a level and expense dinner given by that person, the response is tears of amadeo — but he still does not get to the Pope.

The script of the Pope is full of the prelates and the prelates, fascist princes who entertain Portuguese ambassadors (of the old regime), monks who support Islam and sexual liberty, all handled in a manner which makes one think of Buñuel in his optimism and humour.

At the same time the Church is portrayed as a sinister moribund bureaucracy untouched by reform even under his countryman, the creator of reform, to only for destruction, a monster of bureaucracy.

Unlike Buñuel, Ferreri does not seem to be a captive of the Bepi-united slogan "If God existed it would be necessary to destroy him", but without personal hang-ups sets out an indictment which is the equal of Buñuel's ridiculing of the Church, and what is more a program.

F. M. Mastroianni



The Brutalization of Franz Baum. Germany 1972

THE BRUTALIZATION OF FRANZ BAUM (Die Verwundung Des Franz Baum)

The *Brutalization of Franz Baum* (directed by Reinhard Hauff) is not necessarily just a film about life in prison.

Jim McCallie plays for instance, concentrate on showing the isolation and total other-worldliness of the prison lifestyle. Certainly the performance, script, settings and cinematography in *Brutalization* make the prison environment truly believable. But on the other hand, segments such as Freeze elevator as sports club committee president through lobbying and manipulation are a reminder of the political process in the world outside.

Ferreri and Mireya Eyes also concentrates on the other-worldliness aspect, showing the prison society as a hierarchy built on homosexuality and brutality into which every prisoner is involuntarily subsumed.

In *Brutalization*, not everyone becomes a ranting, raging, violent homosexual with the odd passive martyr.

The chances are that at some stage you'll rely on a member of your own sex for some sort of sexual release because he/she is all that is available.

However, the man who is actually in prison for a homosexual offence is labelled a deviant and a 'childfucker' and the effeminate Marie is regarded as a surrogate woman figure. Both are looked on as being quite separate from the mainstream, an attitude which seems more closely related to generally held racist attitudes in society.

The film doesn't seem to accept the limitations of others of its genre. In fact it assumed that we've most probably seen some of the others and doesn't waste footage on carefully explaining the full mechanics of prison life before getting round to making the points it wants to make.

A competent, believable and thought-provoking film which avoids the pitfall of being one in a trend.

James Callaghan

THE CIRCUMSTANCE (La Circonstanza)

Gemma Gini's latest film centres on a middle-class Italian family and the personal crises faced by each member.

Superficially simple on the surface, *The Circumstance* at first appears totally pessimistic, with a cold distant mother the apparent head of the family, her husband on the verge of losing his job in the wake of a management retraining program, a son who is more interested in electronic experimentation than serious study, and a daughter who finds her mother's preoccupation inhibiting to her sexual awakening.

Given that I'm only interested in the dramatic situations which bring the family to the brink of disintegration, but also in the change of conditions which can just as easily set as a catalyst in the positive sense. Mother finding a temporary outlet for her affections when she cares for a road accident victim, and a baby born to the older son and his wife, are two events which move the film onto a more sympathetic plane.

The scenes of cattle being slaughtered and the earlier hints at redundancy are allusions to the larger issues of current economic and social turmoil, which plague not only Gini's matriarchal family, but its equivalent throughout Western society.

Lindsay Jones



The Conscript (Robert Verhoeven, Belgium 1974)

THE CONSCRIPT (De Lefening)

The film is based on a popular novel by the nineteenth-century Belgian author, Henri Conscience, and is set in one of the Flemish districts in 1830.

It is only three years since the revolt that broke the union with Holland (imposed after the fall of Napoleon) and less than 24 months since the establishment of an independent kingdom. The story is told by a form of censorship called 'De Bloedwet' (The Blood Law) by which all eligible males draw lots to see who is to be enlisted. Jan (Jan Decler), a farmer, draws a free lot, but he is bribed by the agent of a rich man to take the place of a son, yet again, another triumph over good sense and Jan looks off to be a soldier leaving behind a leeching blonde girl named Katrien (Ariane Beantjes) and his farm.

He thus begins a positively Job-like progression through deprivation and depravity to blindness and subjugation and ultimately, through Katrien's strength and charity, to hope and faith.

It's all being lovingly filmed using impressive locations, and Robert Verhoeven's direction is meticulous in its careful avoidance of any sense of superiority over the two simple and honest main characters. At no time does he allow his audience a chance to adopt even a slink of cynicism into their appreciation of his tale, even though to do so would miss for them some of the tension in other words he hasn't dropped out and made an excellent film of what is essentially a beautiful (but necessarily depressing) story of the inhumanity of the human spirit.

Occasionally Verhoeven over-reaches, as when Katrien and Jan visit a nursery on their way home and it is an almost-white and gleaming gift, and dominated by improbably stuffy, though beautiful Dutch, but in the main the film is delicately balanced and contains some superb atmosphere-evoking sequences and excellent period reconstruction. *The Conscript* is an extremely well-made story of nobility and dignity among the peasants — the sort of thing *Traité* does so well, though Verhoeven takes a third of the time, and for that we must praise him, too.

Mike Harris

COUSIN ANGELICA (Le Pépère Angelica)

Claimed to be the first film made about the Spanish Civil War from the point of view of the losers, Gerardo Saenz's *Cousin Angelica* exploits the stylistic device of having scenes set in the present priority either themselves when younger or other roles in the flashback to 1935 — the year of the outbreak of the war.

Luis, the central character, is in his forties. His return to Segorbe triggers a series of mainly unpleasant childhood memories: the



Cousin Angelica (Gerardo Saenz, Spain 1979)

punishment Luis received when his relationship with his cousin Angelica was discovered is only one of the traumatic experiences which have haunted him for so many years.

The point Saenz makes so effectively is that the forces of repression represented by Luis' conservative relatives (who back the Falange while his father supports the Republicans), not to mention the Church, which is portrayed in a manner best described as Baudouine are the same forces which resisted Franco's uprising. The subtext of the film is in the shifting positions between past and present, and the apparent ease with which Luis (Joaquín López Vázquez) is able to 'become' a 16-year-old through a change in facial expression.

As it turned to explain the significance of the Civil War to those too young to have fought in it, *Cousin Angelica* is a worthy companion piece to last year's *Spirit of the Beehive*.

Lindsay Allen



Himiko (Masahito Morioka, Japan 1974)

HIMIKO

Masahito Morioka's *Himiko* touches what is still one of the most sensitive themes in Japanese society: the origins of the myth of the divinity of the Emperor.

He reconstructs the political power plays of the tribal, barbaric times when the Imperial family was establishing its role; Himiko, the orifice of the Sun-goddess, tempts her special role by taking as lover her half-brother, and to unleash a bloody struggle for power.

The tribal and primitive origins of the myths of divinity and power are not treated with disrespect or ridicule, but to a large extent this is an essay in demystification of the realities of power and hollowed institutions, of particular force in a country where tradition still has immense political significance.

The stark landscapes, the barbaric ritual, the looming omnipresence of the development, together with the magnificent photography, make *Himiko* strongly reminiscent of the

powerful re-workings of the Medea and Oedipus themes by Pier Paolo Pasolini — the impression of vast scale and historic weight behind the simple objective fact that the conflicts displayed were the political struggles of the groups for many others.

But the winners survived and the reconstruction and mythologising of their struggles become the stuff of high drama, in the process becoming part of the collective unconscious of the Japanese people. *Himiko* is fine therefore in a major contribution to the understanding of Japan, not because of any matter of historical accuracy but because of its power and beauty it makes clear how powerful is the Imperial myth.

P. R. McQuinn

THE MIDDLE OF THE WORLD (Le Milieu du Monde)

The middle of the world is a no-man's-land of normalised people, normalised because they spend their time restoring balance after life's intrusions. But their efforts are like those of a run-down clock whose pendulum swings less and less each time. Despite all the assorted efforts to broaden them, man's horizons are extending all the time. Fear shortens the extent to which anyone is prepared to go.

Tanner's couple tells for these very reasons. Adriane, for all her probing self-analysis and independence, only ends up knowing what she doesn't want, not what she does. Some may view this as an improvement, but it is essentially a negative position and antithetical to a fulfilling relationship.

Paul, on the other hand, feels confident about knowing what he wants, but is as unaware of his own true needs as he is of others'. He is quite oblivious of all around him, including his work and political position — and seems destined to remain the same. Surely one can neither appreciate, nor warm to the needs and wants of others if one cannot sense them in the first place.

Although Tanner minutely details the breakdown in the couple's relationship, he doesn't stop there, for he sees their problems as problems on a far greater scale. And it is here that the film succeeds particularly well. Tanner has Paul and Adriane's affair into a socio-political framework, not to attack industry and politics by association, as in *Shampoo*, but to suggest that they are but typical products of such a framework. Their problems and confusions are common ones, shared by more and more each day.

In an effort to sort out these dilemmas people are becoming increasingly self-orientated, and are old-fashioned notions of changing to suit your partner looked down upon as invasions of privacy. But it is hard to find answers in a vacuum and obsessive self-preoccupation only leads one to Adriane's unfortunate position. Ultimately it's very difficult to know if Tanner's implication that relationships are dying is true, but as it feels it was one of the extremely few ideas of note that the Festival produced.

David Henry

THE MOUTH WIDE OPEN (Le Gueule Ouverte)

While Maurice Pialat's earlier film *L'Enfermement* was stylistically lush and unnecessarily cold, *Le Gueule Ouverte* is the struggle within a family. *The Mouth Wide Open* demonstrates a staggering reversal of tone and place: Pialat alongside *Le Reason* and *Eutawake* among French classics.

50 year old Monique Mélinand is dying of cancer in her home town of Auvignon, looked after by her husband Roger and son Philippe.

However the film is less concerned with the death of this woman than with the changes it makes on the family. Roger patiently cares for her, but secretly hopes for the end, only to be stricken with grief when it comes.

Meanwhile, he falls with a customer and a girl in a bar, not because he senses the "freedom," but because it ends the pain — to ignore his sexuality while his wife is incapable of sharing it only makes him feel her pain even more.

Philippe Renée seeks distraction but his encounters with prostitutes leave him with nothing. His relationship with Nathalie is both cool and distant, their only truly shared moments being their brief talks among bed-linen and reedow grass.

Despite the apparent negativity of the situation there is warmth as they struggle to give outlet to feelings. They fall and stick ends up alone, but their sadness is a very real, very human one.

Philip has created a very great and moving film, clearly demonstrated by the extraordinary 10-minute take between the mother and son after her return from hospital. They are seated at a table — only Philippe is aware of her true illness. She reminisces about her childhood and her relations, but the sense of passing it conveys is so strong that Philippe can't bear to hear any more. He goes and puts on a record and they sit together, silent and alone — that terrible moment when one has nothing else can really say, either to console or reassure.

As the track finishes Monique continues her story from where she finished, seemingly oblivious of the guise. But early, she is not. Like Bresson, Priet tends to stylize reality by pining away all that he deems unnecessary or confusing. The camerawork is nicely substantial and only once does it deliberately intrude — the long and hovering travelling shot away from Roger's shop, doubly reinforcing the sense of isolation and distance between father and son.

Scott Murray

NIGHT OF THE SCARECROW (A Noite de Espantalho)

A couple of revereless glimmers — Hells Angels with pretty pink gaele dragonfly wings adorning their motorbikes, a woman-dragon — do not really rescue Sergio Ricardo's revolutionary folk opera-ballet from pretentious ennui. It has too much of the self-indulgence of the art-school, the posturing, the pretense of a good cinema (the dragon, impossible at first, just becomes a bore) and the air of bourgeois children of revolutionary play, to achieve anything like the greatness of the best film of the Brazilian cinema novo movement.

Glauber Rocha does not seem to be producing at the moment, his last project, in Mexico, ran into censorship difficulties. Ray Guerra's *Ce Deus e de Maré (The Gods and the Dead)*, which was produced in 1970 but was only shown in Paris at the end of last year, seems to have given rise to Ricardo's inferior imitation, with the sole addition of the urban reference of the motorcycle.

But it is again a struggle over land between starving peasants and aggressive landlords which is the central theme, with a story in traditional Brazilian folk-literature terms — the blind punnier, the defender of the people, their rivalry for a woman, passion and bloodshed. In this, as in Guerra's film, are introduced elements of folk legend, pre-revolutionary participants in the economic struggle. But into it, unlike Guerra, Ricardo also introduces a kind of hippie influence which detracts from the power of the myth (by contrast, when Alexander Jodorowsky did

something similar in his extraordinary *El Topo*, he enhanced the traditional legends because he had much greater feeling for them).

As despite the merits of *Night of the Scarecrow*, which are mainly in the music and the photography, it is difficult to see that the reaction it received at the Cannes and New York Film Festivals last year had any basis other than sympathy for the cinema novo, and a wish to think well of its younger Brazilian followers.

P. P. Macdonald



Order: Michel Brault, Canada 1974

ORDERS (Les Ordres)

Terrorism as the label implies, is terrifying to non-revolutionaries, and that means most people. The export bomb, the hijacking, and the civilian kidnapping all greater war zones at random, involving people who do not want to be involved, and fleeing the previously safe suddenly vulnerable.

They're hard to defend, and the Canadian propaganda film, *Orders* is enormously effective precisely because it doesn't try. It concentrates instead on one of the side effects of terrorism: the government which over-reacts against it is in danger of manufacturing terrorism of its own.

In 1970 a Quidon commercial, attacks, Jeanne Croas, and the Quebec Minister for Labor, Pierre Laporte, were kidnapped by members of the Free Quebec Movement, an incident which prompted the Trudeau government to invoke the War Measures Act and arrest and detain 450 suspects without charging them.

Most, of course, were innocent. The police and the government knew they would be, but were prepared to cause a lot of people a certain amount of discomfort in order to save two lives. That, I imagine, is the way the issue looked from Ottawa. And *Orders'* director Michel Brault has not mounted a moral discussion about the wisdom of that decision.

He has simply particularized it by depicting what exactly this discomfort amounted to. No one died and the government did not officially concede the extension of information from people, but it is equally clear, from the testimonies Brault took from 50 people in order to make this fictional reconstruction that some of them were victimized because their guards took a dislike to them, and all of them, arrested suddenly and without explanation, and jailed as if they were convicted criminals, suffered the kind of mental distress which could haunt them for years.

In an unsettling parallel with the procedures associated with totalitarian countries the police come at night, and from then on the detainees are caught in the processing rituals of imprisonment. Being photographed, fingerprinted, having to surrender their clothes and don prison uniforms — and then morning, always uninformed, from point to point, until

they reach their final numbing destination, a cell.

Brault treats all this in a careful, documentary way, enlivened by his concentration on self-conscious cinematic whose backgrounds, perspectives and reactions are explored with some depth through a vivid and economical script and some fine performances.

Kenneth Hall

THE PISTOL (Pistolen)

Courtesy Albin von Swend lives alone in the sombre elegance of her inventor's castle keeping company only with her memories of a distant but more immediate past.

The present belongs to the grepping bourgeoisie — the man who cheats her when she makes a family heirloom and a town council that would acquire her estate for use as municipal offices, alienated adolescents — they mock her as a grotesque when she discovers them arguing in her cellar, and even who do not return her love with honor — an antique dealer with whom she leaves an eleven-hour attachment displays a treasured gift for sale in his shop window.

Jiri Třitř The Pistol charts her determination to take her own life with an antique pistol that has been in the family for several centuries.

This is screenwriter, photographer, and director of this charming and strangely life-affirming little film. It is not a maudlin allegory-and-erotic-outrageous-fortune piece. *The Pistol* has wit and warmth.

It has been said that a people who deny their past become culturally psychotic. Jiri's Countess helps to leave it, but she keeps left and papers thoughtfully from a stable present that has denied everything but the short-term future.

Mark Rasmussen



The Secret: Robert Enrico, France 1974

THE SECRET (Le Secret)

This film is a must for all pretreated paranoia and lovers of conspiracy theories. It is a gloriously classic form, realized almost solely, and only in probable premisses could find it best.

Jean-Louis Trintignant as David escapes from some kind of fortress-institution where he has been tortured — it seems. There are some quite remarkable shots of the little brick where water is dripping regularly drop by drop on a person's forehead, taken from beneath the drip, from the perspective of the person's eyes. But it could, of course, be an hallucination.

Continued on page 39

SYDNEY FILM FESTIVAL DOCUMENTARIES

len Stock

In the familiar cycle of past years the 23rd Sydney Film Festival devoted equal time and like attention to the documentary film.

At best the documentaries were shown as an adjunct to normal programming; at worst simply for their short film entertainment value.

The Oscar-winning *Hearts and Minds* — perhaps one of the most significant documentaries of the decade — was not shown in Sydney at all.

Other major documentaries were relegated to the sub-standard viewing slots of early morning and early afternoon.

However, it seems fruitless to belabour the Sydney Film Festival selection and programming conditions. They state frankly, and it shows, truthfully, that Australian audiences have never shown marked preference for, or allegiance to the documentary form. The Festival audiences come to be entertained, and in their eyes documentaries rate low.

So in the main, Festival-goers ploughed through the usual pot-pourri of shorts to see a few realistic live-action subjects. The average rate was three or four films at university-subsidy to every documentary short.

The serious documentaries this year were undeniably serious. Sven Nykvist's *The Vatican* (Kaleidoscope) provided moving insights into the missionary fervour of last century. Some attempted social relevance: a film of Canadian Indians made, *The Other Side of the Ledger*, to mark the 300th anniversary of the Hudson Bay Company; and *This is My House* examined a multi-racial tenement co-operative in North London. *Fuel Movement, A Film Essay* a Netherlands film on the life of the painter — showed no new insights into the art or the art documentary form.

This year there appeared to be an increasing (or could it be self-enclosed?) tendency to make films about films themselves. The Canadian completion *Dreamland* told depressingly familiar tales of economic colonialism in the Canadian film industry, while Bill of Laughter was a light-hearted view of Peter Sellers doing a sequence for *The Pink Panther*. *A Pioneer of Science*, the film centred about an Italian who made scientific films, and *68 Second Spot* took us through the excruciatingly boring, pretentious and expensive process of making a TV commercial. Even Phil Moya's *Pinke Make Movies*, an innocent early record of a bike gang making their annual home movie — was about just that — and not an exposé of Australian feature film producers.

With such a line-up one could be excused for feeling we missed something. Well, we did. Apart from *Hearts and Minds*, we missed *Companions*, the award-winning British documentary about the late Chilean musician Victor Jara. We also missed Abe Oshoff's *Dreams and Nightmares*, a 30 year old construction worker's return to the battlefields of Spain where he fought with the International Brigades.

Also omitted were documentaries from the Eastern Bloc countries, the Soviet Union, China, Africa, Japan, and the Third World nations.

Eighty hours of Australian documentary footage were screened for the judges of the Australian Film Awards this year. Where they all so appalling that only one — the Golden Reel winner — was invited to be screened at the Festival?

Only a very few documentaries at the Sydney Film Festival rated prime viewing time — the most impressive was American *Everything You Ever Dreamed Of*, a four-part American world report on bizarre institutions which employs a light, crisp documentary style that probably won't be produced in Australia for years to come.

Only two feature-length documentaries managed to put respective houses at the year's festival. First up was Philippe Mora's *Brother, Can You Spare a Dime?* best characterized as a satirical extravaganza depicting the American Depression years. *Brother* was conceived in Britain, produced by an American and directed by an expatriate Australian. Developing in a direct line from Mora's previous feature, *Swastika*, *Brother* shows a mastery of the art of compilation filmmaking.

The American film is inherently malleable, and Mora's scissor-like editing makes high dramatic use of the possibilities. At times it must have seemed like trying to build a pyramid with cream cheese — but out of all this sentiment, schmaltz, political hectoring and human drama Mora has welded a film of massive power.

One of Mora's most significant achievements is the incorporation of irony. Coming from a generation that attempted to revive satire and celebrate the absurd, he is able to use irony to make many of the film's most salient points. Whether it's James Cagney (on a higher salary than the President) appearing as a son of thistles. Everyman, Hoover's G-men machine-gunning immobile cars, or President Roosevelt himself, basking on his yacht while he demands greater sacrifice from the American people. It is the overriding irony that makes *Brother, Can You Spare a Dime?* such a valuable statement on US society.



Above: Shirley Temple (early) in *Big Boy* (Hoyt) A scene from Philippe Mora's compilation documentary *Brother, Can You Spare a Dime?* (Mora, 1934)

Also from Britain, but in a totally different style, is Jack Hazell's first feature documentary — *A Bigger Splash* — a lush drama on the life and belatedness of painter David Hockney.

Hockney is shown as a victim of success. With considered picking, the film explores his world as he attempts to paint his way out of a collapsing relationship with a beautiful boyfriend, Hazell, with a particularly English frankness, has caught Hockney like a bee in amber. Impassable visuals are offset by a languorous, informal treatment of dialogue and action.

Jack Hazell's background is documentary camerawork, and his film succeeds in forming a stylistic bridge between documentary authenticity and the need to use dramatic structure to add flesh to statements. *A Bigger Splash* is very much a filmmaker's film. But its experiments in form mark a hopeful new direction in British cinema.

Oskar Makowski's first Western-financed feature *Sweet Movie* is a document that is not quite a documentary, a drama that is not only dramatic.

Sweet Movie, like Makowski's earlier *Walt, Mysteries of the Organism*, uses a combination of dramatized footage and material that has documentary authenticity. But these films have a didactic and didacticism aim, and show an intense concern with the definition between state and personal politics. *Walt* begins with the feelings of Wilhelm Reich and extends his analysis of *Stalinism*. *Sweet Movie* starts with a depiction of Western sexual archetypes and ends with a truly withering rendition of the anarchist body politic of Otto Muehl's *Milly Way Commune*. In both cases Makowski is attempting to deal with mass phenomena.

Sweet Movie can be called documentary because its dramatic characters are not really characters at all. They stem more from agitprop theatre than any naturalistic tradition. Because of the super-real, unacknowledged impact of characters like El Muehl, Mass World, the Peterkin Seller, and Marx, the film has a didactic quality usually achieved only in documentary. In effect the dramatic sequences add only to set the audience up for the documentary — the horror of the Katyn Forest massacre, the disturbing integrity of the *Milly Way Commune* as they shift, plot and vent in public. But all the time Makowski is presenting evidence — documentary evidence of the priority of repression in our society.

Unlike any other film shown in the Festival this year, *Sweet Movie* demonstrates the possibilities of documentary material used in a provocative way. Its overall effect was to confront and equip one with material of intense psychological and political relevance.



Above: Oskar Makowski's co-production *Sweet Movie* A scene with Jack Hazell and Makowski. (Mora, 1934)

MELBOURNE FILM FESTIVAL

SHORTS

Barbara Creed

Last Grave at Bambusa (British, Modern Film, 1973), a powerful documentary on South Africa's racial policies, won this year's grand prize for the best short. The film was shot illegally, so there are no credits.

The documentary genre covers a variety of possibilities — from the cinema verité record of *undirected reality*, to the often highly poetic, ideologically reconstituted *Last Grave at Bambusa* tells in between, the selection of external narration and editing shapes the material to the film's stated aim — to reveal the everyday life of the black South African.

The film shows the appalling conditions under which the Bantu live in Bambusa — artificially created resettlement camps outside the major cities. The South African Government plans to move four million Bantu, mainly women, children and aged who cannot work, into the Bambusas — virtually a genocide attack on the Bantu.

The film works by contrasting scenes of black and white living and working conditions to illustrate the degradation and horror of the former. Scenes, edited dramatically for maximum effect, speak for themselves: the bodies of infants swollen with malnutrition, black women having to walk miles to water in the white village, black 'hunted' caring for white children in order to support their own lives, hundreds of miles away in Bambusas, the Bambusa Bambusas, where graves have been dug in advance for the children who will die from malnutrition and tuberculosis.

From controlled, yet urgent, narration, it becomes evident that even during the hour-long run of the film, six families have been resettled, 60 blacks have been arrested, 60 children have died, and the mines have made a profit of £26,043.

Mr Symbol Man (Australia-Canada, 1974), which won the second prize, is a documentary on the highly eccentric inventor of an international symbol-language. He has devoted his life to this end, and his new language has opened up a world of communication for children with cerebral palsy. By mixing camera styles, the directors, Bruce Johr and Bob Kingsbury, oblige us to question the way in which we too readily laugh at an apparently eccentric inventor.

Experiments (British, 1975), scripted, directed and photographed by Robert Linnell, won the third prize. It is a humorous and well-edited account of the numerous machines man has invented to fly.

From These Roots (U.S., 1974), scripted and directed by William Greaves, combined still photographs with narration, including poetry. It is a fine attempt to re-create the Harlem Renaissance of the twenties. It was one of the best film shorts.

Two documentary re-enactments, **A Steam Train Passes** (Australia, 1974), scripted and directed by David Haythornthwaite, and **Valley Forge** (U.S., 1974), directed by Garb Dieckhoff, won special awards. Both were controversial, especially in the imaginative use of sound. However, *Valley Forge* scored the point — the hardships of soldiers' lives and the U.S. debt to their sacrifice — by intercutting shots of the frost-bitten, undated soldiers of the American Revolution (1777-8) with shots of the present-day caretaker of the Valley Forge Park strolling his lawns and listening to his transistor radio.

The film was made under the auspices of the Pennsylvania Society of the Sons of the

Revolution which tends to confirm my impression of its underlying chauvinism.

The other documentaries were focused on such topics as moonshining, war, trains, police cruises, firefighters, hunters, scientists and Rudyard Kipling — all of which I found boring. Even Australian director Don Crombie's **Who Killed Jenny Langtry?**, one of the two documentaries on women (if you don't count *State of Liberty: Body of an... Soul at Risk*, U.S., 1974, directed by Bill Jersey) had nothing new to say.

Many of the animated films were excellent. Derek Philip's **The Loser's Club** (British), Agnieszka Starowicz's **Parting on the River** (Poland), P. Salmowicz's **Minions** (Poland), Neddyo Dragos's **Deary** (Rugbyshire), one of the most intelligent and sedate, portrayed big business, prosperity and capitalism through a rapidly evolving series of colorful drawings. Lillian Somers's **The Silver Fish King** (U.S.) presented a fairy, but disturbing glimpse into the mind of a character whose paranoid delusions about his death at the be of a suburban were conveyed through an exceptionally well narrated.

Many of the short films used actors either to present a short narrative or to dramatize an idea, an unusual or comic situation. The majority of them were extremely poor. **Ten Moods of Love** dramatized 10 Shakespearean sonnets by placing the poet in various situations with his female lover (usually sexual) and with his male lover (never sexual) and having the characters enact a scene accompanied by a voice-over reading of each sonnet.

I Never Forgotten You a Long Run (U.S., 1973) scripted and directed by Paul Leal, ordered the double standard with a young woman wearing a one-night stand. Inevitably she is persuaded to change her mind (women are so malleable) and succumb to many charms.

John Pseudopodios' Matchless (Australia, 1974) presented a promising idea ruined by unnecessary dialogue and self-conscious editing.

MELBOURNE FILM FESTIVAL

GERMAN SEASON

Jack Clancy

Perhaps the most interesting thing about the Melbourne Film Festival's season of six German films is its origin. The films were brought here by Mr. Klaus Bräuer-Harper, representing the Munich Film Festival der Autoren, a co-operative distributor and production audience organization. It was formed in 1972 in response to the familiar pressures of American domination of major distribution outlets, and the lack of opportunities of disparate local groups. The co-operative first started working with independent distributors and extended its activities to the festival circuit. 52 films in 22 festivals last year suggests a lot of legwork, while at the same time profitably exploring television support: a number of films have been supported by television; compare with television releases two years after cinema screenings.

Among the six films presented, there was a clear division between experimental and

The one spark of hope came from **Bulle** (Australia: Film and Television School, 1974), based on an Alan Marshall short story. **Bulle** depicts a young girl's relationship with her family on an isolated dairy farm. She is terrified of their bull, but when so at her father — the real bull of the farm. Director Christopher Noonan ably depicts the tension in their relationship through a sequence of professionally acted scenes in which dialogue is kept to a minimum.

The dramatic and inevitable outcome is presented in a well controlled final scene. **Bulle** is an intelligently made film against which the majority of other shorts appear mediocre.



Sheep Girl Noonan 17 minute short **Bulle**, Australia 1974

realist style, a general tendency towards the consideration of contemporary social issues and an almost obvious determination to ignore or avoid the war (none of these comments, I must add, can apply to *Alles in der Gasse*, a film by Hans Wenders, which unfortunately missed. He *The Gasse* is the *Penalty Kick* was one of the more interesting offerings at last year's festival.)

The most formidable directorial personality to emerge was that of Alexander Kluge, who was represented by two films. Both were marked by a refreshingly intellectual approach (the most obvious influence being Godard) to issues of political and social import and a concern with interrelationships far too complex to grasp in one viewing. They were not the most popular of the Festival films, because they made few concessions to audience comfort, yet their relentless rigor, their sense of passionate involvement in the urgency of the here and now, were impressive.



Above: Actress Hanna Schygula (right) in *Woman Dies*.
Below: *Woman Dies* (Schygula right) with U. Jendel (left) at the first film festival, West Germany 1973.

The Occasional Work of a Woman Dies tackles the feminist issue at a more profound and complex level than one realised during the film. The central figure, Roswitha, supports her husband and three children by performing illegal abortions — she preserves her family by disposing of other people's — and we are treated to a very clinical and unemotional sequence of one such abortion. Yet the sequence is no mere shock tactic; it forces us back to the opening voice-over comment "Roswitha feels an enormous power within her and divine teaches her that this power exists", which can be seen to apply both to the life-and-death power of her abortioned role and to the way in which the film demonstrates her growth — sometimes comical, often misguided, occasionally naively understanding, to awareness of her own power to act to control her own life, free from dependence, and to influence the lives of others in the same direction.

On even the simplest level, and ignoring the twisted allegory, cartoons and symbolism ("All families in capitalist society are modelled on the bourgeois prototype. This model is obsolete"), Kluge has taken a woman between dependence and independence, between guilt and self-guilt, between submissiveness and self-awareness, and made her movement towards the kind of document that I would

humbly suggest, an International Woman's Festival should not be without.

Kluge's other film, in *Gasper and Désirée Compromise Meena Death*, is more complex still, beginning with an intriguingly opaque montage of images before proceeding to a mingling of four separate episodes of diverse kinds. I could not help but find it somewhat puzzling, though the earlier film and I have the feeling that even the use of images (the way in which a husband piece from a Traviata is given in successively changed, jumbled-up and stylized versions) suggests Kluge's sense of precariousness of the contemporary social order: images of destruction and unreal promises, and the comment of one character that "whatever remains does not destroy is destroyed by men" suggests the mood of gloomy uncertainty.

By contrast, the three realist films at the Festival made less strenuous viewing. *Lina Breake* and *the Intestines of the Bank* was a joyful and often touching treatment of old age, with a marvellous central plot idea of an old couple, who regard being treated like children, planning and successfully carrying off a plot to invade a bank which has cost one of them her home. The mix irony is that they are the children in the best sense, in a colloquial clinch, a refusal to accept the demands to be reasonable — other people's ideas of reasonableness is not theirs.

Snowdrifts (shown in *September*) was a straightforward enough account of the vicissitudes of an industrial dispute, told from the workers' side and with a solidly well-structured background of the participants' domestic or leisure-time concerns. Certainly an interesting document (though never wholly engaging) but just a little waterborne in its heavily Germanic formalities.

Joeke Meulen Hader presents a coolly-detached account of political and class struggles in a small German town in (I would guess) the late nineteenth century. Serious and perceptive enough, it reduced dialogue to a useful minimum and was revealing enough without ever suggesting any great imaginative spark.

MELBOURNE FILM FESTIVAL HUNGARIAN SEASON

John D'Eme

Miklós Jancsó isn't exactly a popular director with Melbourne audiences. Most nights at the National Theatre during the Hungarian season of the Festival the ticket-holders flock in and huddle together, huddled by flicker as the cinema is jammed at full time. The season though isn't like short of a financial disaster, especially compared with the German series.

The Hungarian season was composed entirely of Jancsó films, six of them, from *Canale* (1953) to *Elektra* (1974). The films have a popular reputation for being "difficult", as one foreigner commented about Jancsó. One year, he's the man who makes films about horses and nothing happens... But beyond that, many of the post-1945 Hungarian audience at least may feel antagonistic towards Jancsó for arriving at his own kind of compromise with the communist regime. During *The Confrontation* one middle-aged Hungarian was muttering away until someone asked him, politely enough, to discuss the matter after it was finished. Immediately he jumped up, shouting "This film is an insult to me!"

Admittedly, *The Confrontation* (1968) is the weakest of the films shown, demonstrating an extended debate between young party members from the people's colleges and the

students of a Catholic school. And it indicates most clearly the pressures on Jancsó to turn cinema into political propaganda. The amazing quality of his films, though, depends upon a continued and stirring attempt to establish a highly distinctive, and original cinema style within the bounds of what is considered politically orthodox.

As early film, *My Way Home* (1946), illustrated a successful attempt to remove himself from polemics and to image a disturbing set of relationships in the aftermath of war. "He is set in 1945 during the last days of fighting for the occupation of Hungary. Already Jancsó has adapted the remote, perpetual camera movement, the slow drifting of characters, the pronounced depth of field in shots that again onto empty places constant changes in position and perspective from one level to another as characters scramble and slip up and down difficult terrain. The rhythm of daily existence in a largely deserted countryside are beautifully drawn, slow, contemplative and impressively intimate as Jancsó establishes the relationship between two young soldiers. The film has a dense sculptural appearance that results from camera movements like sweeps of a shot and exact composition of scenes

As yet, the dramatic relationships are only suggested and momentarily intensified.

Glance and Cry (1948) appears a more completely integrated film, shot in dazzling black and white from the queering sequence of a man killed against a sunset and rising over and over to the bottom. The triangular plotting of the killer, the victim and the realising place of his body suggests powerfully a relationship between forces that are represented in these figures and yet quite transcended them.

The story is more fully developed and again set in a period of war civil unrest and military occupation. The drama develops slowly and clinically, highly stylized through the camerawork and insistent movement of characters against an open and inhospitable landscape. Even so, many of the audience were saying at the end what it had all been about. Jancsó doesn't dwell on the rigidity of decision, nor on action, his films rather image the conditions within which certain lines of response become possible for his characters.

So, what to television watchers are the decisive moments, the administering of poison to the husband by the wife for example, are just passing fragments in the film far more important is the careful delineation of the response of each of the characters to the facts of military defeat and occupation, the grinding, often ironic humiliation, the menace of war and its political aspects, the disintegration of the man and the constant suppressed anger of his wife. The long sequences on the farm depict the origins and development of these attitudes, and the immediate consequences of attempted murder is inseparable and richly interesting.

The Confrontation and *Red Palm* (1957) are more directly propagandist films concerned with showing the struggles and eventual triumph of the working class through revolution. Yet they employ very different means.

The Confrontation is about as direct as the title, a relatively undeveloped and possibly clinging autobiographical account of young students and workers in conflict over the place of violence in spreading the revolutionary message.

Red Palm is by far the more interesting film, in its intimate choreography of dance and music, its integration of folk tunes and revolutionary songs, its blended and contrasted images of bleak, mist, bread, sheep and guns, lawbreakers, burning torches and rallies. The film assumes the qualities of an extended ballet, and images in a highly fluid way stages of oppression, resistance, complaint, generosity and defeat, hopelessness. The eventual massacre of the workers by the military is profoundly moving although it is seen to be inevitable.



Above: Miklós Jancsó's *Red Palm* showing the struggles and eventual triumph of the working class through revolution Hungary 1957.

Continued on page 118

SYDNEY FILM FESTIVAL SALUTE TO AUSTRALIAN FILM

Graham Shirley

Here, in a motion picture theatre, was a vast audience APPLAUDING the opening titles so vigorously as if all were moved simultaneously by the same instinctive impulse.

This is part of the account given by *Everyones* for the premiere of *For the Term of His Natural Life* at Newcastle in June 1937. Much publicised and eagerly awaited over the seven months of its production, *For the Term of His Natural Life* was the biggest sunset yet. Australia had made for recognition on the international market.

The premiere of two years and the introduction of the telecast mustn't take *For the Term of His Natural Life* to be longer a sure and oversize, but it was still big, and its backers — United Theatres — would never split it anything of the same magnitude.

Australian film has always been popular with Australian audiences, but many filmgoers have disappointed after a successful first release. With the exception of *Crescent Moon*, which Australian filmgoers have also suffered damage and neglect at the hands of local television stations.

The Chastity (1925) — arguably the better of the McDermagh sisters' surviving films — had no release at all, yet it formed a fascinating link with the 24 other features shown at the Sydney Film Festival's Salute to Australian Film. Along with the best of them, *The Chastity* is today an Australian film more talked about than seen, and the most valuable aspect to emerge from the Salute has been the opportunity to compare for the first time a wide range of the better Australian films from the years 1913 to 1971.

Others of the Salute to have had more recognition included such titles as *London's The Sentimental Bloke* (1919) and *On Our Selection* (1920), Ken Hall's *Mr Chowderhead Steps Out* (1938) and *Smiley* (1945), and three epics from Charlie Chauvel: *Forty Thousand Horsesmen* (1940), *Sea of Hatters* (1949) and *Jedda* (1955). While *Chowderhead Steps Out* and *Smiley* are head-and-shoulders above all the other films shown, it is significant to note that by the next decade Ken Hall had lost stiff competition from Chauvel and Noel McKinnel, McKinnel's *The Power and the Glory* (1941) is a gloriously light wartime propaganda piece with Peter Finch in the film as a 'nick guy' spy and superior aerial photography by George Macdonald and Ben Nicholson.

Today, the performances in *Forty Thousand Horsesmen* are much better than one had remembered them to be, but even the never-bettered appearances of Chips Rafferty

and Grant Taylor are secondary to a crackling and the magnificence of Chauvel's action work. *Smiley*, however, proved the Salute's biggest surprise. With all aspects welded tightly into a style far better than the average Hollywood biopic, what impresses most vividly are the performances of Ron Randall, Muriel Steadbeck and Joy Nichols, as well as the feeling of 'business' given able support by the music of Henry Kippes and Alfred Hill. By this time, the thirties teamwork of the *Crescent Moon* production crew was teeming rich dividends.

The screening of *The Romance of Rameau* (1927) in its tinted colour form gave the Salute audience a rare chance to appreciate a silent Australian film originally screened. Like all silent era features and excerpts shown, *The Romance of Rameau* was accompanied by Ron West of the State Theatre's *Wurlitzer* organ. Among the 32 feature film excerpts was a particularly impressive sequence from Lewison Harris'



Charlie McDermagh in *Robbery Under Arms* 1927



Reynold Coppen in *The Sentimental Bloke* 1919



Norman Green's *Kingfisher* 1930

Sunshine Billy (1933). Pictorially reminiscent of *The Sentimental Bloke*, *Sunshine Billy* was filmed on location in Sydney. And amid the sound excerpts were two from Harry Watt: *Barbra Streisand* (1948) and *The Siege of Pinchgut* (1955) though judging from the audience reaction these films (1948) have been just as well appreciated screened in full. Following these came the best of Watts work in Australia, an in-fall screening of *The Overlanders* (1946).

For the selection committee, the decision to screen the *Sailing* film and others made here by overseas filmmakers was too hard to make. The intention was to put on display the wide-ranging tribute to Australian feature films per se, and a good many of the 'overseas' offerings (notably from *Sailing*, and others like *The Sandstone and Wicks in Pigeon*) have contributed positively to whatever character an awareness of Australian film has had over the last seven decades.

On-stage appearances were another aspect of the retrospective. Ken Hall, Peter Page (romantic lead in *The Overlanders*), Jessie Hallowell (*For the Term of His Natural Life*), Jack Lee (*Robbery Under Arms* 1927), Mary Williams (*Maid and Street*), Gus Choult, and Eric Porter (*A Son at Home*, 1945) all appeared at the State Theatre to introduce their films, and among the audience at various times were others like Vera James (*A Girl of the Bush*) and two of the three McDermagh sisters.

Looking at the Canadian documentary *Greenland* screened at the Sydney Festival proper, made me realize anew what a substantial and varied film heritage we've had. The Canadian film, widely written and holding few illusions, is a compilation history of Canadian feature films to 1939. While there's been a similarity in the political and financial trauma endured by our own and the Canadian industries, Australia, it seems to me, has been far more adventurous, has taken a greater number of risks, and has made more spectacular recoveries. This much, and a lot more besides, was proved by the Salute to Australian Film.

A 25-page program was also published by the Festival and includes a listing — and some reviews — of all feature films made in Australia to date. The selection committee doesn't hold itself entirely responsible for whatever errors and omissions have occurred in the published program, and an attempt at rectifying these has been made in the following pages.



Wiffred Lucas and Rose Sheehan in *The Romance of Rameau* 1927



Norman Green's *Kingfisher* 1930



ANIMATION

Disneyland to Dismaland

Sue Adler



Mickey Mouse © Walt Disney Productions

The recent release of the highly acclaimed Franco-Czech co-production *Fantastic Planet*, directed by René Laloux, has received attention on the animated film as a popular art form endowed with limitless creative possibilities.

Fantastic Planet dispenses with the tired tradition of 'cute' characterization and enjoys a reversal of the anthropomorphic perspective depicted in most animated films. Since the peak of its creative achievements in Hollywood in the forties, the commercial animated film has suffered a steady decline.

Fantastic Planet explores new dimensions and attempts innovative narrative devices with a boldness that has not been seen for 30 years.

The animated film as we recognize it today evolved in America contemporaneously with the development of the film industry in general. By the time the Hollywood 'order' had established itself, the animated film was a thriving, viable art form, enjoying a great deal of popular success.



As D. W. Griffith featured technical developments which contributed greatly towards what we now know as the narrative feature film, so Walt Disney laid the foundations of the commercial animated film.

Disney marked the climax of Disney's creative productivity, and following its release in 1940 few new directions were explored and few new stylistic innovations were attempted.

The animated commercial film has subsequently had difficulty in justifying itself commercially, and as a result artistic purity has been greatly sacrificed to the supremacy of vulgarity.

Until recently Australia has always adapted a 'yummy' dominantly suburban attitude to the creation of American 'culture'. A variety of lavishly over-produced American cartoon series have, via the 'Australian' satellite cable, purged local television sets full of uninteresting, antiquated mediocrity. The advent of mandatory local content has done little to change the situation.



With the announcement of feature film production in Australia, the structure and development of the local film industry take on more clearly defined form. We are now able to examine the conditions which have prevented animation in Australia from developing beyond the thesis stage.

The following article examines the rise of animation in America and contrasts it with the non-existence of animation in Australia. It sketches out a history of the developments which took place from the creative work of Walt Disney to the rise and fall of the Disney empire, and beyond to the degeneration animation suffered as an art form when television redefined it as a vehicle for popular trash.

dissemination of industry and art more closely to receiving itself. Art could make money and money could make art. In the context of this achievement, Walt Disney showed that animation is, in all levels, a viable form of cinematic expression.

Of course, the Disney phenomenon by no means constituted the whole of Hollywood animation. Many other studios, notably Warners, with an output of approximately 1,000 films from 1933 to 1961, were also involved in the creative popularization of animated entertainment films. But whereas the reason of some of other big studios was live-action production, Disney's was the only one deriving its greater interest in animated film.



© Disney/ABC



Mass Mediocrity and the Murder of Magic

By 1952 television was posing a serious threat to the American feature film industry, but Hollywood studios were still producing their regular quota of animated films for theatrical release. In that year alone the seven major studios — Disney, MGM, Paramount, Twentieth Century-Fox, Universal, Warner Brothers and Columbia — released a total of 142 cartoons and animated features. Nine of these were offered to television.

By 1957, however, deals were being transacted, and fairly soon the floodgates burst. The Hollywood animationists' actual production prospects, marked up their realisation traps and cast of synch, had suggested no reason to divert television.

For those who privileged the production of animated films for television, it became evident that new approaches would have to be formulated to cope with the exigencies of the new medium. For a start it meant fitting out fifty feet of film a week instead of fifty feet a year!

Bill Hanna and Joe Barbera (syndicates from MGM retransmitted) were aware of the vagaries perforce in the field of television cartoons, and quickly synthesized a streamlined production method which they called 'planned animation' — a term referring simply to the ruthless reduction of the animation technique to its bare workable essentials. Movement was reduced to a minimum and expensive backgrounds were dispensed with.

Bill Hanna explained:

"Disney-type full animation is necessarily unworkable in television. We discovered that we could get away with less."

Whereas Disney had taken time grace for allowing cameramen to enter his philosophy rather more than a shield in one who deals in drama, the Hanna-Barbera team used very little about creating rainbows. They held graver more by the pot of gold at its end.



Australia: Animation Fern

Australia does not have a history of sophisticated animated film production. Of course there have been sporadic bursts of interest, but generally these have not been sustained for very long.

During World War I, Harry Julius was making notable long-polecat cartoons to part of the *Australasian Gazette* newspaper.

In 1929 Eric Porter, one of the first Australians to make a career in animation, began producing animated shorts. His first film, however, *Ginger Muggs* (1931) hasn't been released to this day.

During the Second World War production companies such as the Owen Brothers in Melbourne were commissioned by the Department of Information (now Film Australia) to produce a series of two-minute propaganda films for wide release in cinemas.

There had been a slow but steady stream of animated advertising film production, but the technical expertise didn't really pop until television finally arrived in Australia in 1956.

The major reason that American animated films were able to develop both creatively and commercially was that the studios which made them usually controlled their own distribution companies, and in many cases their own exhibition outlets as well.

The healthy growth of any kind of film production in Australia has always been severely handicapped by the fact that local distribution houses are set up to function primarily as agents for the greater interests of overseas parent companies.

Production costs have also inhibited the growth of animated film production in Australia. To make a *Shasta-Budapest* animated entertainment film have currently costs between \$10,000 and \$12,000, depending on the standard of production.

Selling such a film to television is a highly unlikely event. Networks do buy the occasional special, but prefer to buy packages of 20 to 30 episodes. Television series require high volume production, which in turn requires a large volume of money.

Selling to local television is not impossible but it is impractical. The returns barely cover the initial cost. One can go anywhere, and the U.S. is the only market large enough to offer the recovery of costs in one hit.

Unfortunately, however, no Australian-created animation house has ever managed to successfully negotiate a screen sale in the U.S. A.P.I., the Australian house which eagerly produces with an eye to overseas markets, has only sold a few 'specials' to American television. The independent branch of Shasta-Budapest trades regularly with the States, although the product isn't strictly speaking Australian.

The only remaining outlet for animated films is theatrical release. However, in the face of quality Canadian Film Board and other PR shorts offered free to exhibitors and the growing trend towards double feature bills, this is not easy.

Some distributors are buying locally-produced shorts. However, as any local filmmaker will verify, it is virtually impossible with this debt that one can afford to cover costs, let alone share a profit. There are main lines in mind that the stronger *Shasta-Budapest* animated short usually costs three times more to produce than a live-action short of the same length.

In the past few years the Australian government has provided many filmmakers with the financial means to dispendment, but it would seem that in the case of animators these grants are not really enough. It makes an animated film of quality requires the work of many individuals — layout artists, animators, in-betweeners, and others — who are both necessary and expensive. There are few short cuts.

Australia does have talented animators who are able to produce work on a par with overseas standards. It is estimated that at present there is a working number of between 600 and 900 people employed on the production of animated footage.

The majority of these are engaged in commercial work, which constitutes between 15 and 40 per cent of all animated work being produced in Australia. In a studio which seems inherently to depend on commercial film production, commercial work affords the best opportunity for creative animation.

The other 60% of Australian animated work is devoted to the production of shorts. TV series and the occasional feature — mainly by A.P.I., Hanna-Barbera and Eric Porter Productions.

Until recently animators have used their Sydney branch as a sort of animation base, doing all the 'creative' work themselves in Hollywood and sending very detailed briefs, storyboards, character designs and sound tracks to Australia where it would be laid out, animated, shot and sent back.

It is interesting to note that in many cases the names of the Australian animators have not appeared in the credits. This arrangement has had its good points and its bad. Although the animators are paid very big money, the work is seasonal. The peak production period is from May to December, at which time the staff swells to 140. But in the 'off' period it is reduced to a skeleton operation, leaving only 20 or so.



The Light at the End of the Tunnel

Despite the prevailing unpropitious climate, independently produced animated films are starting to appear and gain recognition.

At the Cannes Festival in 1971 Kim Humphries' animated film *Please Don't Step on My Shadow* attracted the distinction of being the only Australian film to be placed on the official program.

At the 1973 Australian Film Institute Awards, Eric Porter's animated feature *Mouse Pate-Jumbo Versus the Red Dragon* was not only the first animated film to win the Director's Prize, but it was the first animated film to win an award at all.

At the present time there are a number of animated films in production (billed for the most part by overseas producers). David Bennett and Val Chiswick from Film Graphics are currently engaged in the pre-production of *Cable 000* (narrated), Kim Humphries from Film Australia and Ned McCann are making *Quack, Fiddle and Star* (20 minutes) and Garry Jackson is completing *Go the Day a Good Name* (16 minutes).

Let us note just a few:

Given the acknowledged support of the government in the form of grants, subsidies, loans, and (hopefully) quotas, local animators may be freed from some of the restrictions imposed by the rigors of financing, distribution and exhibition.

Animators may then be able to make original and innovative animated films and help to restore attention to its standing as a popular art form.

In following issues of *Cinema Papers* the work of Australian animators will be considered in more detail.

FOOTNOTES

1. From *Cartoons* by Robert Thompson. Film Canada, Jan. 1973.
2. See *Cartoons* with Donald Kirk, written by Dave Wagers. (reprinted in *Cartoons*, Nov. 1, 1973).
3. 142.
4. From 'TV Animation: The decline and fall of the puppet film', by Leonard Maltin. Film Canada, Jan. Feb. 1974.



Desire, or doubtless in politics on film has become fashionable and even necessary to a wide grouping of contemporary European directors. Several of their films have been shown in Australia during the past few years, no doubt stimulated by the commercial success of Costa-Gavras' *Z*, released in 1969. He followed this with *The Confession* in 1970 and *State of Siege* in 1972. These three films deal respectively with the murder in 1975 of a Greek left wing politician, Georgios Linas, with the Stalinist purges carried out in Prague in 1950-51, and the murder of an American adviser, Diaz Marmón, by the Tsumas in 1970.

A short and selective list of 'political' films might include *Intervention of a Citizen Above Suspicion*, made by Elio Petri in 1970, two films, in the same year, from Barrolozzi — *The Soldier's Serenade* and *The Confession*, *The Garden of the Five-Corials* from Vincenzo de Sica, and Melukovic's *Will: Myriad of the Organism*.

These films raise basic questions about the power of the cinema to persuade people to think and even act differently, about the cinema's capacity to embody complex and subtle values in concrete characters and figures, and about the depiction of shifting and perhaps ambiguous, relations between ideology and personal beliefs, and the ways these shape events.

Such a broad grouping of films raises two points of particular interest. The first, in view of the large cinema made for what has been referred to in *Confession* as a new genre in the history of cinema, is to try to assess explicit assumptions about the nature and capability of film, about the order designed by the work 'political' and about the filmmaker's own involvement and involvement within his film.

It takes up these points in relation to two of these filmmakers — Costa-Gavras, who is commonly regarded as the negative of film style of cinema, and Barrolozzi, who is the most in tension and obscure. This is not to imply that these two directors polarise the field. In a later article I'd like to discuss the films of Petri, de Sica and Melukovic.

The second point of interest lies in the way these films are seen to embody a particular relationship between director, audience and critics. This relationship depends upon an engaged consensus of political views, a kind of orthodoxy about what are the central issues in contemporary politics or, perhaps more accurately, how a contemporary political conscience is formed, why some political systems are chosen and not others and what the relationship might be between ideologies and events (usually how dominant is a given ideology or philosophy). So in a recent edition of *Cineaste*, a critic writes of "the new awareness" which comes from "many film-makers who are now examining the whole nature of political film".

A good deal of critical discussion of these films, and even comments from the directors themselves, reinforce the importance of a common understanding about the dramatic function of politics. It is precisely this rapidly because the political function of cinema. The relation between documentary and fiction tends to break down, as it does in some modern literature — *Stories of the Angels*, for instance, by Norman Mailer (inspired by Plutarch's *Kings* or "our games in literature") to distinguish him from Brando, who is "our games on film").

Although these films may focus on similar issues and problems, they do so in radically different ways. Yet they are so often reduced to their supposed common elements, as though politics is a commodity to be packaged and bought under different brand names.

The final rationale for this sort of attitude was expressed last year by Roman Glez, during an interview in Melbourne when he brought his film *Tramontana* to Australia. "All art," he said, "is utilitarian and must serve the purposes of the revolution".

The primary judgment that must be made is not one of the relevance of a particular ideology whether it be Marx, Freud or Kautsky about advanced, the present possibilities, but on the style, the cinematic quality (but always the film). The tendency to identify film with their content (so the life-style includes and assumes the critical judgments) and the ready flow of tape-recorded interviews contribute to the creation of



State an American adviser (Vito Marzulli)
A. L'Espresso by other political in State of Siege

an abstract puzzle in which journalists, critics and directors trade in each other's perceptions, emotions and hang-ups. This results in a readiness to accept innocent for effect, to reduce all effects to what can best be assumed to varied communication (and beyond that to newspaper prose) and to personalise all issues.

An apparently common theme among different directors is the guarantee of mutual interests and intentions. However there have been a number of attempts to classify these films according to a common concern that is supposed to characterise each of them in varying measure. These make critical sense only if you assume one of the following: that cinema as an art form is responsible of the stability of literature or drama and can be assessed only by reference to effects to the level of explicit and simple statement, that the film in question is engaged with politics at the level of finding answers to questions that are formulated irrespective of the film, and that cinema is to be understood as a weapon in a revolutionary struggle to overthrow capitalism, or else some of its agents. In this last case, the socialisations are considered to be deliberate and the film is understood as a call to action.

But all these assumptions reduce the film I want to discuss to far less interesting or even compelling works than at least some of them might appear. There seems to be little necessary correspondence between the effects they create and

So the critic can refer equally to the director as his client in any given context. That nervous hesitancy (left) to respect the autonomy of the artist, both because it undermines and because it undermines wrongly. It assumes that the artist, as well as the critic, is simply a social engineer, that his works can be explained and interpreted in terms of a prior commitment to social change, if not revolution. It also assumes a surprisingly liberal correspondence between the verbal language of the theories the films are supposed to exemplify, the language of the criticism itself and the effects achieved on screen.

The article I have discussed is not an isolated case, but focuses a contemporary and fashionable critical interest in relating social and political behavior. In a later article in *Pulse Quarterly*, called *Sex and Politics*, James Ray Maclean talks on the same field although he stands his ground.

Maclean does mention the article by Jane Miller, but, although he disagrees on points of detail, he accepts her basic assumptions. Talking about the implication that not all homosexuals display a complete male-masculine persona, he says, quoting Miller:

"The implication is not that homosexuals do this work as politics. Too many homosexuals relate and grade people by that. Then I think Miller means to express just the implication which she is giving against it, not the opposite contrary implication that all homosexuals are female. But rather the more realistic interpretation that all homosexuals have some homosexual attributes."

The whole argument bears a curiously disguised relation to the film that is supposed to have started it all, *Z*. The only real link lies in the characters Yanga and Vango, and how easy people remember them? In a more general sense it's odd that Costa-Gavras is regarded as the exponent of "this new genre." His film actually reinforces the two actual elements of traditional propaganda film. Firstly that instrumental interest in politics and a concern for the mechanics, and not the status of violence, and beyond that, they focus always on the exercise of violence rather than the way in which power is used and played upon.

The confusion of violence and political power only reflects an essential simplification that involves the other traditional political — an attempt to teach a simple lesson through controlled entertainment. As Costa-Gavras has remarked, "You don't cutch this with *viagens*."

The film attempts came with *Z*, made in French, just a year after the worker-student uprisings in France. Essentially what the film attempts is to draw out the strands of a wide system of conspiracy. It takes a striking political posture — an assumption of the deeply Leftist — and carefully follows through, peeling up clues to associations between the murderers and the government. The editing is tight and resistant, the musical score by Theodorakis pulsating in rapid, menacing rhythms. The drama focuses on the role of the prosecutor, played by Jean-Louis Trintignant, as he slowly uncovers the connections and begins to understand that the government is implicated at the highest levels.

Costa-Gavras has heightened the tension by amplifying and reducing the conflicts. He has laid out the mechanism of the assassination, relying upon mood and shock to arouse the drama. He cuts rapidly between the boldness belief and the casual meeting in a nearby square. The scenes focus on the generals and colonels at the film's opening as they listen to a lecture on the moral welfare of the state.

But the director doesn't intend to create any kind of moral effect; the film relies for its impact upon an implied acceptance that this is reality, clearly observed, internal relationships.

The first leaves the film's didactic intentions, hammering the clash between left and right. So the speaker tells his assembled military audience that the holy tree of national freedom is suffering from the dry rot of ideological milieu.



Above: The Confession



Above: The Confession. Marcello (Jean-Louis Trintignant) visits his father at the state asylum

From this point, characters are rapidly introduced — the power elite, who are middle-aged, grumpy, awkward and insensitive. Then the young revolutionaries — sincere, direct, passionate in their dedication to a cause, and realizing that all they want is justice.

Costa-Gavras purified this particular phase of anything during an interview. He said this:

"I think of young people as good-looking, then if they are old they are good-looking. If you take a picture film, you can see all the good-looking people, but they are all good-looking. The terms of our politics, but because of their age, I am something like twenty in their appearance and they are all very good-looking. The same goes for France with young people who are extreme but very honest. They tell you, you see."

This view might well be termed a plastic mode of evaluation or, seen as a justification in purely aesthetic terms for continuous revolution. As such, plasticity implies that the film is not *Z*, the outstanding figure in Yves Montand playing a young, desperate, idealistic, trying to inject some energy into failing political news. Montand symbolizes resistance to quiet oppression, but his contemplation of resistance and determination is conveyed in his shining eyes, his excited physical stance.

He appears involved in the plot. And so the film continues to play off one smooth surface against another. Incidents follow each other rapidly: arrests, murder, riot. Then in the hospital where the badly-injured deputy has been taken, long shots of operating theaters and X-ray rooms. The film plays upon a fascination with technique and the scientific search for a historical approach to politics. Political values exist outside individuals in the relation between general, procedure, virtue and the anonymous mass who never enter the film, except as a jostling crowd on one.

With the entry of Trintignant, the film's focus shifts down. He is the hero, the hope that will save reason, the individual's rights against tyranny. But this hope is never made specific. We don't see just who the individuals are, nor are we shown why the groups cling to power. The ends are all assumed, it is only the means that are in question.



Above: Behind Resistance: The Spirit's Strategy. The village square

Character summarizes their own existence in their appearance, a grim, far more clearly degradable and it is only appropriate that he should mouth right-wing clichés about the degeneracy of long hair, drugs, sex, literature, pop music and, possibly, the Jews finally.

The very same ideological distinctions between left and right wing impinge individuals. They cannot simply give shape to a clash between abstract forces that are never adequately identified. This stems partly from the film's refusal to admit any aspect of social life that doesn't bear directly on the investigation. There are occasional flash-backs of landscapes, to an effect he has had, but these are fragmentary and irritating.

In present the time sequence is direct and uncomplicated. The film's plot starts in a rapidly-moving present, the past is done away with and the future awaits only as a long list of suspended liberties at the end of the film. This uncluttered simplicity gives strength and its medium direction to the narrative, but does not know the answer, so to speak, the highly schematic development appears that and unconvincing. Yet Costa-Gavras has remarked, "I try to condense events by what they represent, as it seems to let events condense themselves by what they are."

Throughout *Z*, editing is left to chance, nothing is too high. Politics is viewed in terms of moral absolutes, the nature of events is usually with their appearance, the exercise of violence and resistance to it, constitute the central political relationship. The film makes great play with a conception of justice, but nothing is ever said or implied about legitimacy, about the needs and strength of a particular social and political order. Politics becomes a grand figure in which the scenes are hammered into place through acts of individual violence.

The following year, in 1970, Costa-Gavras made *The Confession*, and in 1972 *State of Siege*. Each of these films repeats the same formula, the same simple strategy, in different cultures and settings. Once you have decoded the mechanics of how repression operates, all you can do is track it out with a little local color. *State of Siege* is set in Uruguay and opens on a kidnapping carried out by the local urban guerrillas, the Tupacros. As with *Z*, the drama is presented in an apparently documentary style, although the attempt to disguise parallel as current affairs has become more direct.

So *State of Siege* establishes in painful and obvious detail the modification of American language and subversion in this small South American state. The foreign training course is laid out and even the names of those who took part in them. This is, after all, real drama.



Above: The Communist student movement that dominates universities has an opportunity for action that is never used.

The involvement of American students with the local labor is made clear, the goals of vote, weapons and further education. We are spared nothing, including a public demonstration of shock therapy. The film's whole interest lies in the technical aspects of strategy, in the connections between events whose pattern and logic is never questioned.

Crisis-Guerilla was attended press conferences to convey background and dramatic development, just as the interrogation of the Argentine stresses the central business and justice of the economy. They're unexciting, but candid and inevitable. As one of these talks the Indian poet Assmann addresses Sartre:

"You are a technician?"
"Yes, a technician."
"By the piece?"
"Yes."
"And a politician's duty is to prevent order?"

This scene is cut to a shot of Sartre and then to a slogan about order and progress. We return to the peaceful gathering and Sartre asks for a glass of whisky. "Sorry," they say, "there's only one left." As the interrogation continues, and the film draws reluctantly to a close, Sartre starts to betray his real self. "Yes, politicians," he says, "all have the same vocation for order. So we don't approve of change." He explains, "We don't believe in civil war. Just is equality."

The scene might be said of Crisis-Guerilla. And the point is not that it styles police's protest as representative of Spain, but that he reduces complex relations to easy purely State of Siege plots instantly upon which we are presumed to know it the case in South America. Social observation that might add depth and strength to those portraits is discarded, as in any insight into values or responses that cannot be easily stored into a simple political equation. Crisis-Guerilla has found that he cannot just repeat the mechanics of Z, so he has simply insisted on the same points more loudly.

The impact and limitations of propaganda become apparent in the heavy didactic purpose of these films, in their apparent documentary nature and their instrumental use of politics. This reduces politics to protest and repression, from conquests of power and legitimacy to conquests of submission to violence and exploitation. For all their rightly-edited, rapid movements, these films are chaotic, loose and repetitive. And for all the focus on Montreal, they betray little psychological sophistication, except the chaotic sense of weary resignation. Literally nothing approaches except dark following the interrogation.

The films of Bertolucci don't depend on the sorts of simplification that we find with Cassavetes. Although two of them are explicitly concerned with fascism and all three of these with politics, they take up the world of politics in a quite different, even metaphorical sense. In each of his three films, *The Spider's Strategy*, *The Conformist* and *Last Tango in Paris* the central character is attempting to discover and assert his



Above: *The Conformist*, a daring document film of Italian conservatism and student efforts.

own identity by exercising a particular relationship from the past.

The young man in *The Spider's Strategy*, Athos Magnan, returns to a small Italian town on Sicily just when his father was. The story is based on a fragment from Jorge Luis Borges' *Theme of the Hunter and the Wren*. It's about a revolutionary who is killed in circumstances and it's not clear whether he died in defending or betraying the revolution. But as a teenager drafted, two generations later, that he was a traitor and Borges' short story concludes with this sentence: "After a series of tactical hesitations, he resolves to keep his discovery silent. His publisher is book dedicated to the hero's glory: this, too, perhaps, was foreseen."

When Bertolucci does it to make the son of the revolutionary and concentrate on the son's discovery of himself by taking on and playing out the role of the father. Bertolucci but not tried to convey the obscure sense of Borges, that human events are subject to a strange and even ironic control. Rather he has relied on a home-documented, and perhaps less interesting, psychological theory about fathers and sons.

Somewhat of the same explicit secret concept in *The Conformist*, which derives from Alberto Moravia's novel. This is about a 34 year old man, Michele Clerici, who, as a young man, suffered a traumatic experience which he is usually struck by the firmly disfigure. For the rest of his life he is desperately tries security, even to the point of acting as a secret agent for the fascist government.

These two protagonists are both involved in politics, an inner drama that a political system. But Bertolucci doesn't stand to show us what the system is and how it operates beyond what is necessary for the development of his character. Much has been made of the themes of Wilhelm Reich in relation to these films, and especially the notion of a latent homosexuality that finds relief only in violent acts of violence. So the entire central sexual repression with susceptibility to fascist ideas. Michel says that Clerici in *The Conformist* is "coming up against homosexual tendencies aroused by a profoundly homoerotic oriented towards him of male strength."

The overall attempt to explain Bertolucci's films by recourse to a highly explicit theory of personality type and its relation to a political

system seems again to miss out on what's presently original in his filmmaking. That has much more to do with a complex control of texture and color and lighting in order to convey subtle and covert effects. In pattern and style, complexity, nuance and reference to imagery like the last tango itself. Of course freedom does appear in the film but doesn't hardly do it all. The fascist system rather than Bertolucci's stage, a ready-made representation of sexually precise feelings exposed in frozen public attitudes. And it is that background of repression that guides him to develop his characters' search for identity or identity.

The process becomes clear in *The Spider's Strategy*. As the credits scroll, we are shown a series of animal paintings by Ligurian. They are highly colored, even comic pictures of birds, snakes, apes, gorillas. They are very formal sketches, infinitely blocked out in sharp colors, yet lifelike, capturing the energy and power of their subjects in strangely distorted patterns. And across the sound-track plays fragmented music. The pictures and the music suggest associations from the past that almost become concrete in the present — but they are gone and the film has moved on.

This highly stylized opening reflects the ways Bertolucci creates effects throughout the film. His approach is to openly make suggestions, make associations that are necessary and elusive but steadily lead the viewer. The credits pass into the opening shots, a day and apparently deserted village. A train drives in and a young man gets off, together with a sister. They are photographed against the dense green background of surrounding trees and contrasting sandstone buildings. Again, the line and color create a formal and surreal setting, as though we're looking at the way a man might imagine his own past.

As the camera follows the young man through the town, other figures appear. But they move as though they're playing parts in a play, they have no past and no future. And this is the tension upon which the film depends. The young man, Athos Magnan, has returned to the village where his father was murdered by fascists. He wants to discover the truth of his father and he will only find out by playing his father's role, as far as that is possible.

Continued on page 10

BAWDY TALES





Picnic at Hanging Rock

Top left: Judith Ross (photo-replica) down the slopes of Hanging Rock. The other three girls remain hidden.

Top right: Director Peter Weir with Rachel Roberts on the set of *Picnic at Hanging Rock*.

Center left: Sore, Dianne and Deborah Baumbach. None is quite as sure of the disappearance of the girls.

Center right: Rachel Roberts in the hotel—Mrs. Appleby's.

Bottom left: From L. to R., Edith, Miss Bates and Miranda leaving the picnic in walk in the heat of the sun.



Director Peter Weir
Executive Producer Pat Lovell
Producers Ann McLennan,
Hal McElroy

Executive Producer for
South Australia John Grimes
Screenplay Cliff Green
1st Assistant Director Mark Egerton
Director of Photography Russell Boyd
Art Director David Copping
Editor Max Laidman
Music Bruce Swainston
Cinematography Judy Doolman

Cost: Michael Hedges (Mrs. Appleby);
Dunlop Guard (Michael Frimberger);
Vivian Gray (Greta McGraw); Helen Morse (Ed De
Porkins); Nancy Child; Anne Lamborn; Karen
Robison; Jane Vally; Christine Schuler;
Margaret Wilson; Ingrid Mason; Jenny Lovell;
Jenni Murray; Bridgette Phillips; Julia
Trevor; A. Lindelyn Jones.

Story The screenplay of *Picnic at Hanging Rock*, written by Cliff Green, is based on Jean Lindsay's best-selling Australian thriller. It tells the story of a group of girls who, with a teacher, set out from an exclusive boarding school to picnic at the Victorian beauty spot, Hanging Rock, on St. Valentine's Day, 1900. Some of the girls never return. Their disappearance, never fully explained, constantly disturbs a number of exquisitely ordered lives. Woven in with the mystery and drama, intricate peculiarities develop within the characters—the girls at the school, the strange headmistress, other teachers and staff, the visiting English youth who could be the prime suspect.

Director Brian Tranchard Smith
 Distributor RFF
 Production Company A Golden
 Harvest-Movie Company
 Co-Production
 Executive Producers Raymond Ching,
 John Mason
 Producers David Mansap,
 Andy Morgan
 Production Manager David Harvey
 Production Co-ordinator Pam Oliver
 Assistant Director Hal McElroy
 Script Brian Tranchard Smith
 Director of Photography Russell Ford
 Editors Alisa Lake, Ron Williams
 Music Noel Quinlan

Cast: Jimmy Wang Yu, Hugh Keys-Rynga,
 Ron Sparr, Rebecca Gilling, Frank Thring,
 George Lazenby

Story: A Hong Kong cop (Jimmy Wang Yu) comes to Australia to extradite a prisoner. "I wrote the final draft of the film to function on two levels. On the surface it's knock-downs, drag-out, run-stop action picture aimed at the widest possible audience; but underneath we tried for a rich vein of humor in which we parody the conventions of the black-and-white thriller."

— Brian Tranchard Smith

The Man from Hong Kong



Top: Jimmy Wang Yu hangs his tale over Sydney Harbour.
 Center right: Ron Sparr (center) interviews the Police-Mastering
 police guard in Hong Kong

Bottom left: George Lazenby and Jimmy Wang Yu come to
 terms at a knock-out party

Bottom right: A car crashes through a house — part of the movie's
 extraordinary stunts in The Man from Hong Kong



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Human PRODUCTION SURVEY

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| Technology | Frank Ruggerio |
| Finance | David Perry |
| Construction Co. | Clayton Hines/Paul Ruggerio |
| Cost, Wayne and Associates | Bob Hughes, David |
| Contract, Lucile Appling | Neal Brady, Jeremy |
| Others | |

Synopsis: A young man's inability to cope with his own sexuality when confronted with a through an unfulfilled relationship with an older man.

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|---------------------------|-------------------|
| Hydrography | Earth Facts |
| Index | Poland Monographs |
| Pre-adjoint Co-ordination | Polonia Studies |
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| Marine | Poland Studies |
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| World | World |
| Progress | Poland Studies |

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ANTONIO OLIVERA — TO A GARDEN

UICHO

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| Director | Tom Galt |
| Cost. Mgr. Gifford | Bob Thompson |
| Executive Producer | Joe Baker |
| Producers | Anaconda and a corporate effort in the creation of a fund to support a study on our 25th anniversary. |
| Executive Producer | John and the viewers |
| Music | Frankie D'Amico |
| Sound | Frankie D'Amico |
| Length | 30 min. |

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| Director | David M. Mink |
| Secretary | Barbara Nason |
| President | Stephen Mink |
| Executive Director | Feder Comptroller |
| President | Norman Perle |
| Chief of Staff | George Vee |
| Deputy Chief of Staff | Jeff M. Jones |
| Deputy Secretary | of the House and the |

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| Study of environment and world sustainability & physical heritage significance/heritage pass of the Country any contacts Presentation Designed Project Assistant Media Director Journal Assistant | 1994 to present date Carole McLeary Carole McLeary Dr. Carole Dr. Carole |
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| | Erica Wolf-Gro-Müller |

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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DAFFE

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THE GENTLE PARTY

Synopsis: Four young people attend a mystery marathon daily with Square and clearly understand.

Keywords: *Self-esteem, self-esteem threat, self-esteem threat sensitivity, self-esteem threat sensitivity scale, self-esteem threat sensitivity scale-2*

Alan York
 Anthony Weiss
 Richard Weintraub
 Michael Fox Condit
 Produced By Company
 Philip Ascher
 Cast: Guy Hamilton Bird, Phillip Aueron
 David O'Brien, Thelma Lewis, Richard Plummer
 Bob Lee, Tony-Renee, Jerry Lewis, Sue Church
 et al. Directed: Jack Halpern. Music: Noyse
 Lyrics: Betty of the pharaohs. Book: King of
 Comedy

[illegible]

圖 4

Executive Director: Phil Haynes
General Editor: Anna Brockmeyer
Executive Editor: Regina Kneiss
Production Director: Phil Haynes
Graphic Arts: John Cummings, Peter
Craw, Wayne Haines, John Dumas, Brian Hays,
Joe Gaudin
Systems: Phil Cummings and Phil Brockmeyer
David Nelson, Sr. **Photo:** the use of Dr. Anna
Brockmeyer and Phil Haynes with objectives in the
middle row from Westwood of the University
of California

THE FAR-OUT ADVENTURES OF
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| Chairman | Heather Kuceman |
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| Chairman | Bill O'Connell |
| President | Bill O'Connell |
| Programs | Standing & touring |

FILED-AT-

| | |
|--------------|--|
| Writer | Mike Wolfe |
| Executive | The show's religious underpinnings are starkly evident in the Northern Territory |
| Philosophy | Mike Wolfe |
| Genre | Documentary |
| Motto | People of the Wilderness |
| Spoken | Mike Wolfe |
| Can't stand | Mike Wolfe |
| Favorite | Mike Wolfe |
| Least | Mike Wolfe |
| With process | Mike Wolfe |
| Program | Mike Wolfe |

THE FURTHER OUT ADVENTURES OF
CAPTAIN COOL

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|----------|-------|-------|
| Thousand | Japan | Spain |

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| Scouting | Samuel Hoggard |
| | Steve Galt |
| | Kenneth Gwynne |
| | Paul Stevens |
| Footwear | Steve Galt |
| | Nathan Gwynne |
| | Jim Gwynne |
| Goal 18 Clubs, Bristol Ambassadors, Merit Pioneers | |
| Programs | £10,000 |
| The club is in the way. Ambassadors accept the offer, leaving the country from the morning in London. | |
| Budget | £10,000 |
| Salary | £10,000 |
| Salary | £10,000 |
| Salary | £10,000 |

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| President | John Farnham |
| Cash: Peter McKelvie, Geoffrey Oliver, Glen Lambert, Michael Fitzgerald, Nicole Gambardello, Ann Turner, James Jackson | |
| David Hill, Steve Arnold, Wendy Arnold, Tony Harris, Peter Gorman | |
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| Editor | Shirley Hall |
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Manuscript accepted for publication 12 November 2003



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AS OF 1997

| | |
|-------------------------|-----------------------|
| Director | John Huston |
| Screenplay | Wally Pfister |
| Producer | Harvey Lowy |
| Associate Producer | Arthur Pennell |
| Executive Producer | Franklin J. Schaffner |
| Cost. Arthur Olfert | Franklin J. Schaffner |
| Release date | March 20, 1980 |
| Running time | 100 minutes |
| Director of Photography | John Hughes MBE |
| An American | Early Black |
| Score | Elmer Bernstein |
| Sound Supervisor | Garth Truett |
| Costume Designer | Trudie Styler |
| Makeup | Barry Smith |
| Hair Styling | Maureen Thompson |
| Wardrobe | Russ Johnson |
| Bridge | 975 884 |
| Length | 42 min. |
| | Release date |

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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SALASANTA, SHACHOWIS

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Abstract

| | |
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| Director | David White |
| Managing Director | David White |
| President | David White |
| President/Managing Director | Mr. Peter White |
| Chairman/President | David White |
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| Chief Financial Officer | David White |
| Chief Operating Officer | David White |
| Chief Marketing Officer | David White |
| Chief Legal Officer | David White |
| Chief Information Officer | David White |
| Chief Human Resources Officer | David White |
| Chief Environmental Officer | David White |
| Chief Security Officer | David White |
| Chief Compliance Officer | David White |
| Chief Risk Officer | David White |
| Chief Sustainability Officer | David White |
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| Chief Consultant Officer | David White |
| Chief Agency Officer | David White |
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| Chief Gig Officer | David White |
| Chief Contract Officer | David White |
| Chief Temporary Officer | David White |
| Chief Seasonal Officer | David White |
| Chief Part-time Officer | David White |
| Chief Full-time Officer | David White |
| Chief Executive Officer | David White |
| Chief Financial Officer | David White |
| Chief Operating Officer | David White |
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| Chief Contract Officer | David White |
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| Chief Seasonal Officer | David White |
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Tree Locations Map

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can have a large effect on

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ACKNOWLEDGMENTS

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In view of the rapid growth of Australian production the co-ordinator of this column would be greatly assisted by individual producers and directors sending their production details and stats to: Production Survey, Costume Papers, 143 Therry Street, Melbourne, Victoria, 3200.

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Manual light measurements are made through the lens in the body of the camera so the camera can be fitted with any optic, including long telephotoes, macro-lenses, even extension tubes. For extreme changes of light, use a lens with built-in automatic exposure adjustment. Bayonet lens mount for quick and precise changes. So strong that you can carry the whole camera by the lens.

Film speeds 10-50 f/ps, single frame, motor and crystal control are electronically regulated and are coupled automatically to the meter, with a selector knob read from f/8 right up to f/32ASA.

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Could you describe your approach to scoring a film from the initial contact with a director to the recording sessions?

When I'm together with the director I try and find out who he is and what he is. I'm terribly interested in his approach.

I've almost come to the conclusion now that I isn't he reading scripts. It's the old complaint — the film isn't like the book. If I read the script my approach is similar to the book, I beat myself into it and try to make it come alive and inevitably I build up莫名其妙 strange ideas of what the characters are like, who they are, how they react.

Would it be commonplace in your experience in this country for the person who is writing the music to be comic involved in the film as script itself?

No, it's not. Actually that's a terrible thing, sometimes you get the feeling that you've been brought in as some sort of supernatural element.

In fact it's even gone as far as a few things I've done that they actually sent the film off for equally before I was approached — and that there were the most horrendous thing problems.

So, providing the film hasn't already had its options done ...

Well, then I've usually dragged off to sit under rocks or mud cars.

The director is obviously interested in his music to them, and I try to be honest. I try not to be a director as a film editor.

Then, if he's professional — which is also strangely easy — he's worked out some things in his own mind. And, if he's buried in his film and really believes in what he's doing, he's basically taking pleasure.

It's important to me that a director knows what he wants more than any other thing because I can't interpret what I see on the screen.



BRUCE SMEATON

Bruce Smeaton is one of the few well-established names in a comparatively new field for Australian musicians — film scoring.

Since 1973 Smeaton has worked on five feature films, scored numerous TV series and features, and has been involved to varying degrees in composing literally hundreds of soundtracks for commercials, documentaries and audio-visual presentations.

Smeaton's most recent projects include the new ABC TV series *Ben Hall* and Peter Weir's latest feature, *Picnic at Hanging Rock*.

Ivan Hutchinson and Peter Bellby interviewed Bruce Smeaton recently at his home in Melbourne.

Maybe he's deliberately put the notion to underplay the whole thing because he wants to tangle it a certain way with music — that's why he's got to tell me what to do.

From then on we're usually in dead trouble in Australia, because at that stage they usually take out the loose LP they've bought and play it.

So, depending on how lucky I am, I either submit or skip my heels in as early as I can or resign the job as its spot, because if that's what the director wants, the LP returns, he should have brought it or he should go and die a cancer in the Conservatorium. I've not been to help him out as a songwriter.

But anyway we move past that. It's then terribly important to get the film editor on — and he has to be as sensitive as the director to minute changes of rhythm in the film. Often he is — more so.

One thing I've learned the hard way is that you need a good visual image to get the music in. So with the music editor, I look for the precise point to bring the music in and the precise point to take it out. Getting out is the thing.

This is before you've written anything!

I haven't written a Darg. My mind's probably slipping around like a Minotaur. I've got no real idea. It's important to keep your mind as vague as possible for as long as possible.

Besides, at this stage we haven't talked budgets or anything at all. So what's the use of me saying, "Yes, I can hear 500 brass lines come howling in here," when they might only have enough money to pay for a harp?

So we go through all these points and we add up the total amount of money. At this stage we're talking about money, and it's at this stage that I usually find out that no previous has been made for budget — none whatsoever — and they usually say they're happy to risk it the following week.

I eventually get to the stage where I've got some sort of idea going in my head and I've got a fair idea of what I physically need to bring in doing off. Then it's simply a matter of sitting down with the lawyers in front and in front, breaking them down into seconds with the aid of an electronic calculator, then correlating them with a digital instrument.

At that stage I usually get around to looking the musicians and the studio, and try to break things down into a mechanical part with recording calls. It's usually preferable to try and start with a lot of musicians and gradually work through to fewer and fewer until you're finished. At the end of day we mix and it goes off in the film editor who lays it up in sync with the film and the other sound tracks.

I prefer to attend the film mix, although I've only been invited once in my life.

It must be fairly important to be aware of what other sound effects are being used in a scene for which you are writing music. Are you kept informed of what sound effects are being used?

By an intelligent person, yes.

Have you ever had the experience of finding that your music has coincided with the effects?

That doesn't worry me, hardly enough. I regard a film as a whole in which the music is only one element. In fact I like a lot of films that have no music, and I believe would be pleased if they had. As a matter of fact I advised David Blair not to put music

in a brilliant film of his called *Superstar's Man*. I would have made myself a few hundred bucks and kept the station talking, but it would have ruined the film.

There was a sequence in "The Cars That Ate Paris" that was very exciting because the music was quite different — in sound and concept — from anything I'd ever heard on the radio. I'm referring to the scene where the first car was lifted off the road. Just before the crash there was tremendous tension built up with the sound.

The sound I used there was produced by a new synthesizer called a quad. It has an enormous advantage over other synthesizers: you can control the length of a portamento.* In this case, I put a massive logarithmic portamento from the beginning of the sequence to the end and I triggered it so that when it reached the end it let out the loud and left away.

There were a few other things I did there, though. I used those top synthesizers at the end of a track dragged across tympani and piano flares, which also let out a most terrible howl.

Do you experiment a lot to achieve these effects?

Yes, I do. I experiment until I'm satisfied.

I try and think what I like to hear and, in the same way that I demand an emotional approach from a director, I try to make my first instinct a totally emotional one. Then I look for the equivalent — how it can be physically produced.

For example, in *The Great*

*A portamento sliding from one note to another.

McCarthy there's one section, during the sequence there, where the sound I wanted I had to make myself. There was no musical equivalent.

On the other hand, the music that you wrote for "Seven Little Australians" was a deliberate attempt to write in the musical style of the period.

The producer of *Seven Little Australians*, Charlie Russell, left me with an incredible impression of what he wanted, which was music not typical of the period but allowing him all the dramatic content he needed — which is the average listener could have been aware from that period.

We eventually used the full Melbourne Symphony Orchestra, but to get dramatic interest I found I used a lot of techniques that are associated with the twentieth century rather than the nineteenth. Although in one sense it was a very straightforward job, in actual fact it was quite a complex one. Even the melody of *Seven Little Australians*, which is seemingly so simple, was a jigsaw of a thing to orchestrate.

"The Great McCarthy" called for music to run with football scenes. How did you do that?

Number one, to lead the director out of what he wanted.

What did he want?

He wanted lots of people singing pre-type songs and singing bar cues together. But I felt that the way the footy things went — with a sense of purpose and drama — that I just didn't require people singing and making their cues together. As a

matter of fact, the crowd always seemed to be treated as music unless there was a lot after emerging from there. Never did you actually get involved with the crowd — which may be a strength or weakness of the film. The crowd was there, like at the Roman games, and one of the first kick-off points was that emerging division between the spectators and the players. So my problem was to get across the treatment of football, but as a stylized ritual.

Eventually I based the music on a South American Indian rhythm — which I then altered. It was extremely difficult to rework, but eventually it's a rhythmic pattern with something over the top. I also used a wordless soprano.

You're currently working on your second film with Peter Weir — "Picnic at Hanging Rock." The book of "Hanging Rock" has a lot of music, a sense of music. The music has been a very challenging concept for a score.

I should say at the outset that since seeing *Picnic at Hanging Rock* I regard Peter Weir as a major director. I also regard *Picnic at Hanging Rock* as a major film.

But my contribution to it is minimal. Some films need music. *Picnic* has music but didn't need it. It was a successful film before effects and music were laid. The music is so — atmospheric, I hope, but light.

I found it next to impossible to create an original idea.

Working on a TV series must present you with particular difficulties, because you've not only got the problems of each individual episode, but also the problem of es-

tablishing a theme which has to carry over a successive number of episodes, sometimes up to 26 or even more. How do you approach working for a series?

The big problem with TV series is the lack of money. Inexpensive you have 26 one-hour episodes and each episode requires an amount of music — and that's being incredibly modest — then there's 260 episodes of music! So there is an immense budget problem.

There is usually someone in a number of ways. One is to use library music, in which case I never get to first base. Another is to write theme music. And then the problems are actually different — the theme has to have long legs, it's got to carry the mood of the series, it's got to attract people's attention in the same way that a television commercial has to. It should obviously be melodic but I don't believe — probably because of my distaste of the song word — that it should be sung. Aren't films visual?

From that point on I usually try to pick a few key scenes that desperately need music and write specifically for these. I then produce a guaranteed library which can be drawn upon as the series progresses. If they need even special music they call me in the scenario.

Is this the function of a music editor?

Before and after a music film shoot — to be more accurate — to discuss the music, changing effects and adjust on with time in theory and afterwards concentrate on the film and music. The Cars That Ate Paris.



One of the functions of a music editor. One of the others of course — at least in the States — is to take full responsibility for the judicious use of the music and all the dirty gritty of bracing the composer and engineering the recording.

Here you get any favorite writers that you particularly like to hear on film? I know you have a great liking for some of the Italians.

I love Nino Rota because of the way he and Fellini work. I also admire Morricone, Ramechi, and some of the John Barry stuff. A lot of other composers I admire at work but not as musicians.

Music can date a film very easily. Do you try to avoid themes that may work to the detriment of the film in the future?

Yes, and I have actually warned some filmmakers about it. Some care.

When you entered — probably via Mervyn with *Prize Game* and a few other things — it widened the greedy producer to the possibility of buying very fine, old music whatsoever up against film, as long as it is "commercial," and then risking massive amounts of money by selling it separately. This also creates the selection of a lot of American film music.

I thought that Maltin's "Badlands" was one of the most exciting films of the last 16 years. Of the music, in that — written by George Hagues — was the complete opposite of what you saw in the screen, but it worked extremely well.

This is what Rota does. That's where the whole adds up to more than the sum of the parts and that's the whole business of integration. Obviously the director and composer

have got together and talked about what they're going to do before a shooting script is even produced.

If you think of it, a lot of the music in that, which gave you a most incredible yearning feeling for something you didn't even know, was in fact vulgar and loud across music.

You indicated in the answer to an earlier question that you found inconveniences working in Australia, particularly in the area of equipment and facilities generally.

Yes, inevitably there must be, because original music for films is quite a new thing. Even someone like Elton or Crowder actually never saw original music, despite his professed great love of music. This could be a budget problem.

In terms of facilities, a lot of studios have gone up and were paid for by doing television and radio commercial spotwork. So there's a large emphasis on what the advertising agencies require. I don't think the standard is anything to be ashamed of, in fact it's high in some areas — but certainly not as high as it should be.

I also think that the lack of training for sound engineers is a bit of a pity. I know of no studio that encourages study or breadth of outlook via internal or external training programs.

There doesn't seem to be an apprenticeship system like the United States has. One typical thing in Australia seems to be the lack of providing for the future in music like this.

In film recording I'd say that most of the knowledge is based on feeding out the hard way from TV and radio commercials. But I find this general-

ly speaking there is hardly any knowledge whatsoever or very little interest in the recording of film music in Australia.

Do you think it's still necessary in Australia for people who want to come there to travel overseas?

I don't think there are any opportunities here, except perhaps at the ABC.

I've received six bi-monthly newsletters from the Film and Television School and I don't think the word "music" was even used once. There was actively no discussion on the subject. Sound got one mention.

Obviously there are much more important priorities but music is important in film. I believe there should be something, even if only on the mechanics of budgeting and scheduling. Otherwise we're likely to produce a race of musicians, depending upon me or my fellow composers.

FILMOGRAPHY

(All as Credits from 1970)

FEATURES

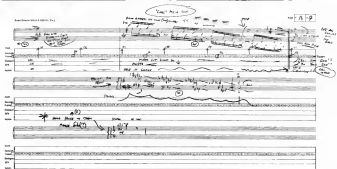
- 1971 *Chinatown* (producer) — *Best Picture* and *Best Actor* — *Best Film*
- 1970 *The Long Goodbye* (producer)
- 1970 *The Long Goodbye* (producer)
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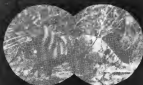


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Hungarian Screen

Continued from page 127

Throughout the film the images and rhythms penetrate to emotional states beyond the obvious political rhetoric, but again what sets its power to fully engage thought and feeling is a preoccupation with an explicit, latent pattern of revolutionary activity.

Defiance (1974) is typically different. This is unmistakably Jancsó's masterpiece, and interestingly, he has taken the story from the Greek drama by Euripides. This source provides the framework that is only there in his earlier films either by implication or represented in exaggerated political gestures. The drama is set in the country of Argos in the annual feast of justice. Agamemnon is celebrating the thirtieth anniversary of his assumption of power after he murdered the previous king, Agamemnon. Eleon is set apart mourning the death of her father, and awaiting the return of her brother Orestes to slay the king.

Again it is the exact timing and rhythm of the restless movements of people and animals and flights of birds that steadily blind the audience. The music expresses profound states of abandon and assumed society. The camera moves around the green plain, across rocky pools, along sun-bleached stone walls, focuses briefly on naked women, bowls of wheat and rice, nets, swords and daggers. Objects are transformed; they express a mythical significance just as action takes place entirely within a stylized framework. So

conflicts are made to appear as simple, inevitable and universal. The empty and unbroken landscape — the whole film shot in film or less lenses — creates a sense of timelessness, especially in the constant view of distant perspectives drawn out to the open plain.



Stills from *Defiance*

The conventions of stage drama have been done away with more completely than in any other film I can recall. Even the dialogue is sparse and instant. Eleon begins by telling us that her presence reminds her countrymen of the need for justice, she goes on to insist that she is justice. She resumes the conflict

that she describes. The acting of Mari Tondok is meticulous, perfectly modulated as she evens the ceremonies of the feast day to isolate herself from the king and his subservient people.

Jancsó uses no formal chaos, yet indicates the relations between individual figures and society through an exquisite choreography of small groups that form, break up and reform in apparently endless and intricate evolutions as fluid movements.

Unfortunately, Jancsó feels bound to stress at the end the revolutionary potential of his drama, and he introduces a brilliant red helicopter together with a stream of propaganda about the workers' Utopia. This doesn't destroy the spellbinding effect of *Defiance* but remains as an unfortunate reminder of the difficult position Jancsó finds himself in as an exceptional stylist forced to accommodate his work to intrusive political demands.

Over the years, the Festival has been criticised for its concentration on traditional sources of filmmaking. It would be a sad irony if the commercial failure of the Hungarian season forced a reappraisal of the kinds of special series that are offered to festival-goers. It might be nice to have an Australian retrospective season in Melbourne as well as in Sydney, but not at the expense of a filmmaker like Miklós Jancsó. *



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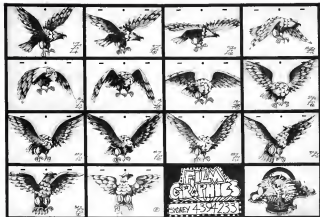
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The Exhibitors/Village

Continued from page 121

Consequently, the Act has not made any difference to Village's attitudes in relation to selection of theaters, because we believe it is our responsibility to get in the best interests of the producer concerned and select the theater most suitable for his film, giving consideration to playing time, terms and conditions.

Village, for example, still uses bygone big films for their own theaters, because they feel they are more suitable for exhibition theaters.

As far as Roadshow is concerned, "buying" or "protecting" is no longer a part of its vocabulary. When a film comes in on engagements, or a Roadshow film, we apply no restriction whatsoever from any competitive exhibitor starting the same film the very next day. Further-

more, if we open a film in one city there is absolutely no restriction on any exhibitor opening the same film in another city, providing that it is not harmful to the first person.

Basically, we see the Act as something that encourages fair play and equity. We believe that if we exercise responsibility in the market, then we are adhering to the Act in the manner that it was meant to apply.

The Australian Film Commission

Village and Roadshow welcome the Australian Film Commission as a potentially beneficial, and the significant, for investors in a healthy local production industry. Our opinion of post-film members having a primary interest in the industry is that it is essential, if the Commission is to have available to it the full range of the best business from production and distribution.

The proposed agency for them can only be of assistance in the industry in terms of improving the standard of short subjects shown in theaters, and more importantly in giving young directors experience.

The Tariff Board Report

The Tariff Board Enquiry, in our view, was very positive. It was probably brought about by a climate that had previously prevailed, where two sides of an industry, strictly distributors and producers — who must work together — seemed to have no proper dialogue, and were certainly running counter to each other.

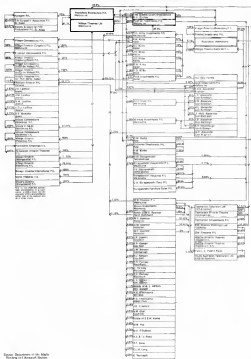
In the general distribution and exhibition business there were many people who were just plain negative and uninterested in Australian film production. On the production side, there were a number of producers who were smart who could only be called experimental films, and yet expected to receive a broad commercial release, when they probably should have only been shown in the producers and his friends.

The Tariff Enquiry opened up the whole arena, and out of it has come an atmosphere where distributors and exhibitors are now working with producers in people in recognition of each other's problems with a view to "building" films. "Building" being the operative word, because we will only have an industry in Australia if there is co-operation and unity from all sectors of the industry — from production through promotion and exhibition.

The Tariff Board report contained some recommendations which were positive and constructive, including the recommended establishment of what was then known as The Australian Film Authority, which was to have a budget to give direct grants for production and also to assist with distribution. At the same time, there were many misleading and inaccurate conclusions that could have been counter-productive to our industry's real needs. But this is understandable when one considers the scope of the enquiry, as well as the fact that in spite of the thorough and intelligence of the investigating body, a year's theoretical speculation in the film business would probably be as good as a year's theoretical experience in flying a Concorde jet.

The above interview was conducted by Antony J. Gomers and David Murray.

Interlocking pattern of ownership: Village



Source: Documents of the Tariff Board Enquiry and Australian Bureau of Statistics.

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Alice Thomas

117 minutes, colour

Sam your mind and expand your horizons. All sorts of cinema is not on 65. An eye-opening journey through the artist's Sydney 1971.

CHINA - THE RED BONS

Roger Whittaker

90 minutes, b/w

One of the most extraordinary events in contemporary history has been the Chinese attempt to create a new nation of their own society - the Cultural Revolution. Despite the enormity of the film's title (and what title this Chinese Cinema has without never fail), the film does plenty of evidence of 'red' daughters, as well as sons and provides a rare opportunity of looking about China through Australian eyes, showing the experience of a group of Australian students who visited the country in the late 60s.

FILM FOR DISCUSSION

Sydney Mothers Film Group

26 minutes, b/w

Jenny working in the typist pool talking about marriage with her girl friend, going shopping, trying to do some new ideas with her boyfriend and her mother. A heartwarming and funny family drama which ends the film but leaves many questions - about work, relationships with family and boyfriend, and what a young girl does about it all.

WHAT'S THE MATTER SALLY?

Patricia Dwyer, Meg Shepe, Daisy

Torals

12 minutes, b/w

A film about that uncomfortable subject - housework. Is it really work anyway? If so, why isn't it included in



the national accounts? Would wages for 'houseworkers' really contribute women's position in the lower paid workers in the economy, or is a solution better than working at all? Some women's rights issues these serious questions.

COME OUT FIGHTING

Nigel Scott

56 minutes, colour

An exciting and funny looking film a challenge to the 'pink' film. And it's a challenge to a group of activist university students who are faced with a challenge to their ideology. Can't be seen in his own people and one film for his own back on his own film. The film shows the difficulty of being an activist in a racist society.

YAKETTY YAK

Gary Jones

86 minutes, b/w

Yakety Yak is a film about film, a British film study of making and de-making audience expectations. It ends up the Godfather theme of political commitment, making its director that into a story. The film is often very funny and all the theoretical comments about film as a theoretical subject about film as a comedy should not be left. About the role of cinema in the creative process.

CALCUTTA

Paul Cox

26 minutes

A collage, as Calcutta with original Bengali music and poetry, the film was shot on the streets of the

city and lends you with the feeling of knowing the people's life style from the inside. It is not a feeling of a glimpse of poverty but a

ATTICA

Charles Fierstone

75 minutes, colour

On September 13 1971 forty three unarmed inmates of Attica prison in New York State were killed by state marshals and over 300 were injured in the most violent confrontation in the U.S. since the civil war. The film tells a story of the events in these events and the way of study in themselves as the political and emotional end of the film.

INDIAN-CULTURE SHOCK

John O'Hair, Ian Banks

45 minutes, colour

Scenes of village life and interviews with urban Australians document what is happening as the old and stable culture of Indians are thrown into contact with the contradictions of modern western civilisation.

Winner of the Russian Movie Union prize for the best film in the Greater Union awards, Sydney Film Festival 1975.

AUSTRALIAN HISTORY

Bruce Peck, Ian Banks

20 minutes, colour
An exciting and funny looking film a challenge to the 'pink' film. And it's a challenge to a group of activist university students who are faced with a challenge to their ideology. Can't be seen in his own people and one film for his own back on his own film. The film shows the difficulty of being an activist in a racist society.

LAST GRAVE AT DIBAZA

26 minutes, colour

Black South Africans record in it the experience of living under apartheid. The film is a powerful statement - which we will never get. Through our own newspapers and television, we receive what seems to be the reality of the South African problem.





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For anyone concerned with booking films the FILMMAKERS CO-OPERATIVES CATALOGUE OF INDEPENDENT FILMS for 1984/85 is an important, comprehensive reference. In it you will find details of over 100 mostly Australian films.

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Feature Reviews

Continued from page 137

When David escapes, he heads for Paris but then realizes that he will have more chances in the suburbs of the country. We discover that, according to him, he knows something that is so vital to "them" that they will stop at nothing to destroy him. In the country he finds a couple living in a ruined dacha. They persuade him to stay, decide to protect him, and finally set off with him in a desperate attempt to escape.

Meanwhile the authorities are spreading the news that a dangerous Jewish spy escaped, also who gave every appearance of loyalty in his words of persecution (an interesting estimation on the postwar lives of the world) until he is threatened, then he kills.

At this point Julia (Marlene Jobert) and Thomas (Philippe Noiret) start to steal the show. Their acting performances are remarkable. They are both confronted with too coherent and probable aspects of David's betrayal, which are mutually exclusive. Thomas believes David; he has escaped from a political prison whose existence is completely secret. Julia is increasingly convinced by the Marxist theory, particularly as David is threatening her relationship with Thomas (especially if he's telling the truth).

Apart from the way the film is consistently twisting, and apart from the rather ingenious and horrible way the question is finally resolved — which is just a little overdone — there are two very interesting aspects of the film. One is the notion of paranoia itself. The audience starts off trying to choose between 'real' paranoia (They're after him) and 'imagic' paranoia (They're not). Then the two things start to merge, so that by the time we are told for sure it's not really the point any more. It's a familiar idea that clinical paranoia is an extreme but accurate representation of an extreme of the real world (but the film shows us that the opposite is also true: even if David is not clinically mad, he becomes so. If his paranoia is justified originally, then he ends up at the point where he must murder anyone who comes near him, like a maniac).

The other thing is the fine sense of the development of the personal relationships of the film. The woman, of course, loses, but for once in a way which shows very sensitively why and how. And it's partly because, even if her perceptions are not always literally accurate, her personal fears are perhaps the most reality-based of all.

Margaret Morris

SNOWFALL (Hóvácsok)

One of the more underrated films of the festival was Ferenc Kósa's *Snowfall*, possibly because of its straightforward storyline.

However a closer examination reveals that Kósa's is a closer examination of the real world. *Sándor Gábor*, twice put the measures of film to better use than some of the more flashy directors.

The film opens with a series of long tracking shots, in autumn haze, of a military encampment near towards the end of World War 2. Abruptly the colours and shooting style change as we move into the long central section.

Using an almost static camera and the lush greens of the forests and fields, Kósa shows the winner of the race joining his grandmother in a search for his missing father. They are captured by a border patrol, and after a series of cat and mouse interrogations, released. They continue up the mountain leaving the forest for the snowy gray of the harsh outcrops of rocks where they find the father. Although they are accepted, the young

soldier manages to kill his captors. He then returns to fight against his own side, while the grandmother dies in a snowfall.

From the last tracks of the opening to the slow zoom of the final sequences, Kósa and Gábor superbly show in a quietly cinematic way, the change in the soldier from patriot to resistor without resorting to cliché devices. They have combined dialogue and visuals simply and effectively.

David Macdon

STILL LIFE (Tájkép)

When the old man who lends the rarely-seen level crossing is Sándor Szabó-Gérard's 20th Life asks what his dismissal notice means, he is blandly told he can 'take it easy from now on.' It's a rather sick joke because the most important event in his life appears to be the operation of the level crossing gates.

In its depiction of the life of the old man and his wife over a period of ten days, *Still Life* is slow, elegant and contemplative. A feature film which possibly is more informative about substance living in the barren outback than the most probing documentary.

Made with non-professional actors (with no credibility gap) who convey an impression of certainties (impermanence), small routine gestures emphasise the more important occurrences. Since the temporal nature of *Still Life* is integral to its success, there is always an awareness of the time of day, and here the director is ably assisted by the meticulous photography.

Although a brief description of the film tends to be a bit intimidating, once one becomes accustomed to the pace and realizes that this is not only a film about human life and customs, but also about a more universal theme, the indomitable of the human spirit — it is a totally rewarding experience.

Lindsay Allen

SUNDAY TOO FAR AWAY

Though filmed, *Sunday Too Far Away* can be confidently hailed as one of the best features made in Australia within the last 35 years. It certainly ranks with Charles Chauvel's *Forty Thousand Horses* (1940), Ken Hall's *Smiley* (1948), and, to quote one instance of overseas involvement, Ted Kotcheva's *Waka in Fright* (1977).

Significantly, there are links between *Waka in Fright* and *Sunday Too Far Away* not the least being the best film work to date of actor Jack Thompson, and other performances that prove we have supporting actors every bit the equal of those made regularly employed overseas.

But while *Waka in Fright* focused on a concept of Australian bushness revolving around an all-embracing wilderness to red dust, booze, and the cruel slaughter of animals, *Sunday Too Far Away* is more concerned with men in isolation. Well, precisely, for the only within in sight are the boss's daughter and a berrand, and their sexual involvement is well-nigh negligible. The shamers of *Sunday Too Far Away* are still bound by the same ethics as the men in *Waka in Fright*, yet their interaction, particularly their method of dealing with a newcomer, is far less open to sinister implication.

The film, however, is no more about incest than it is about the 1935 'shearer' strike. And while the first half of *Sunday* is strong the structure, overall, is at best episodic, the theme being allowed to fizzle after the petty jealousies have been satisfactorily established. The territory being brought to a logical head. We might have learnt more of the men's aversion to

heraldry (Sean Scully) letter writing, or of Foley's rivalry with Black Arthur (Peter Cummins). But instead, the filmmakers have tried to sum it all up with a frozen frame of Foley preparing to lay into the leader of the shearer splinter — and it's not enough.

As a multi-talented mood piece, *Sunday Too Far Away* continually calls to mind similar retrospection in Howard Hawks' *Only Angels Have Wings* (1939) and Cecil De Mille's *Three in One*. All three films have their old-hands, new recruits, survivors and non-survivors, and its largely due to Ken Henshaw's feeling for such roles (and his *Sunday Too Far Away* works as well as it does).

While the epic underlines (in the early part of *Sunday Too Far Away* are never realized there is no doubt that these relationships developed by Henshaw and writer John Brangely are the most closely scrutinized of any film yet made in Australia. There's just the old feeling that what you've seen isn't as much as you'd like.

Gordon Hobbs

25 FIREMAN'S STREET (Tusko Utca 25)

It's now 12 or 14 years since the revolution in Hungarian cinema took place. One of the brightest and youngest of the new directors that the upheaval created was István Szabó, whose fifth film is *25 Fireman's Street*. The film marks no significant dramatic departure by Szabó from the thematic content he has established in his previous major films, however this time he widens his focus to include other generations than his own for assimilation.

The film opens with a series of highly photographic demolitions of old buildings in a shabby genteel district of Budapest. Doubtless these exquisite old buildings will be replaced by anonymous units in a totally alien noun for what they are, but Szabó doesn't concern himself with the future. He looks at each of his particular old buildings' occupants on the night before they have to move out.

It is one of these hot sultry nights that happen in towns built in that kind of topographical situation (St. Louis has them), people are restless and sleep is fitful — end dreams inevitable.

But the way Szabó has gone about constructing his film it might just as well be the builders that is dreaming, because the lives, hopes and fantasies of the occupants are all exposed along with their disappointments and defects. He examines the living and the dead and interviews their relationships, creating a complex jigsaw narrative. He eliminates any demarcations between dreams, fantasies and memories (indeed, are there really any?) and flows easily between life and death, reality and imagination — and after awhile, the viewer gets a style in which he achieves this involves both objective and subjective techniques, characters speaking to the camera and making their accusations and rationalizations as though to themselves. And no-one is accused, rather the living nor the dead, from making their statements, perhaps because their very awareness of the fate of the fabric of an old apartment building now and are up for demolition too.

It is by no means an easy film because it is very demanding until the residents' characters emerge into recognizable profiles, and one is drawn on to Szabó's levels and into his rhythms.

It's not impossible, of course, that one's satisfaction with the film stems from a sense of accomplishment, a relief after triumphing over complexity. For whatever reason, I was very pleased with it.

Mike Harris

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